

DISCORDER

May 1997 That Anti-Gravity Zine From CiTR 101.9 fm Free



Dirty Three ◦ Squirrel Nut Zippers ◦ S.W.A.R.M. ◦ Lois ◦ Mina Shum

UNIVERSAL CONCERTS CANADA

SNEAKER PIMPS



with guests

Josephine Wiggs Experience

Sunday May 11

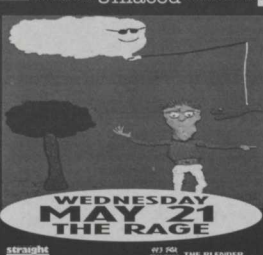
Richard's On Richards 293

Jamiroquai



WITH RESIDENT DJ LURE & SPUN K
MONDAY MAY 12
PLAZA OF NATIONS

Dr. Martens Unlaced Concert Series



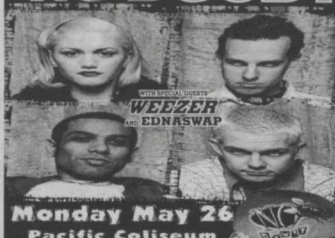
WEDNESDAY
MAY 21
THE RAGE

FOR THE FIRST TIME
AN ENTIRE EVENING WITH

Rush
best love echo tour

Friday, May 16
Doors 6:30 Show 7:30
Live at
General Motors Place

NO DOUBT



Monday May 26
Pacific Coliseum

ROLLINS BAND

«COME IN AND BURN TOUR»

with guests SKUNK ANANSIE

«SATURDAY»

«MAY 31»

GRACELAND



now playing!

FRIDAY MAY 30
GRACELAND 8 PM SHARP!
ON SALE THIS SATURDAY!

Chris Whitley



with special guests

Sunday June 1

Richard's On Richards

NATALIE COLE

with a 32 piece orchestra

Monday

July 7

The Orpheum

On Sale
Monday
May 5



JUNE 1 LIVE AT
GENERAL MOTORS PLACE
WITH SPECIAL GUESTS

SPEARHEAD

with Camp Lo and guests Coolbone



Wednesday
June 11
The Rage

TICKETS AVAILABLE AT ALL TICKETMASTER OUTLETS OR CHARGE BY PHONE 280-4444.
TICKETS FOR SNEAKER PIMPS, DINOSAUR JR., SPEARHEAD, JAMIROQUAI, NO DOUBT, ROLLINS BAND & GENE ALSO AVAILABLE AT TRACK RECORDS

DISCORDER

MAY 1997

ISSUE #172

FEATURES

S•W•A•R•M

MAN ... OR ASTROMAN?

LOIS

SQUIRREL NUT ZIPPERS

MINA SHUM

DIRTY THIRTE

8

9

10

11

12

14

COLUMNS

COWSHEAD CHRONICLES

VANCOUVER SPECIAL

SUBCUT

INTERVIEW HELL

DIARY OF JONNIE LOAF BOY

BETWEEN THE LINES

BASSLINES

SEVEN INCH

UNDER REVIEW

REAL LIVE ACTION

CHARTS

ON THE DIAL

MAY DATEBOOK

4

5

6

7

16

17

18

19

20

22

25

26

27

COVER

TUNE IN, TURN IT ON AND BLAST OFF ON THE DISCORDER ROCKET SHIP AS WE SPLUTTER INTO ORBIT WITH A COURSE SET FOR DISASTER.

COVER DESIGNED BY ASTROBOY ATOMOS. T.V. ART LIFTED FROM PROJECT INFINITY BY ART CHANTLEY. (THANKS ART!) PHOTO BY BARB YAMAZAKI.

© "DISCORDER" 1997 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 17,500.

Subscriptions, payable in advance, to Canadian residents are \$15 for one year; to residents of the USA are \$15 US; \$24 CDN elsewhere. Single copies are \$2 (to cover postage, of course). Please make checks or money orders payable to DISCORDER Magazine.

DEADLINES: Copy deadline for the June issue is May 14th. Ad space is available until May 21st and can be booked by calling Kevin at (604) 822-3017 ext. 3. Our rates are available upon request. DISCORDER is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs and transparencies), or any other unsolicited material. Material can be submitted on disc (Mac, preferably) or in type. As always, English is preferred.

From UBC to Langley and Squamish to Bellingham, CTR can be heard on 101.9 FM as well as through all major cable systems in the Lower Mainland, except Show in White Rock. Call the CTR DJ line at 822-2487, our office at 822-3017 ext. 0, or our news and sports line at 822-3017 ext. 2. Fax us at 822-9364, e-mail us at: ctr@nic.ubc.ca, visit our web site at <http://www.ams.ubc.ca/media/ctr> or just pick up a goldenhorn pen and write 2333-6138 5th Blvd., Vancouver, BC, CANADA. V6T 1Z1.

orphan STUDIOS

DIGITAL RECORDING
& EDITING FACILITY

HURRY
SPECIAL OFFER
ENDS SOON!

FREE BEDS*

*Studio time used to record drum tracks free of charge

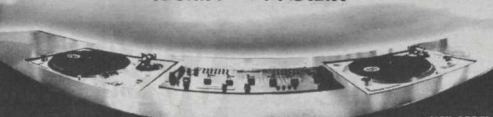
*Offer ends July 1, 1997

Phone: (604) 312-0927

BASSIX

DJ EQUIPMENT, CDs AND VINYL

TURNABLES ★ NEEDLES ★ HEADPHONES ★ SLIPMATS
CASES/BAGS ★ VIDEOS ★ MIXED DJ TAPES
MIRROR BALLS ★ ACID JAZZ ★ HIP HOP ★ HOUSE
CLUB ★ TRIP HOP ★ BREAK BEAT ★ JUNGLE
PROGRESSIVE ★ BEATS&BREAKS ★ TRANCE
TECHNO ★ AMBIENT



BASSIX 217 W. HASTINGS STREET (AT CAMBIE) VANCOUVER, BC, CANADA V6B 1H6
MAIL ORDER SERVICE AVAILABLE
PH: 804 888-7734
FX: 804 888-7781

PRINTED IN CANADA

233-6138 SUB Blvd.
Vancouver, B.C. V6T 1Z1
cfr@unbc.ubc.ca

dear airhead

Dear DISORDER, You have a fine publication. You also have access to a Canadian treasure that is (under) used in your pages.

In other words, more Nardwuar. More Nardwuar! MORE NARDWUAR!!
Thank you,
Brian Foss
Seattle, WA

Nardwuar is, indeed, a valued contributor to the pages of DISORDER. He is a truly unique interviewer. Unfortunately, his interviews are often too long for us to give him justice — we all know he could produce entire zines full of only his stuff. In other words, it's great to read but with the limited space we have to give our many writers, it's hell to edit... especially when he himself won't let us try. Don't worry, he'll be back, we're sure. For now, be sure to pick up Chart magazine — they regularly publish Nardwuar's interviews — and check out his website at <http://griffen.multimedia.edu/~cleo/agree/htm>.

what we listened to during this production hell. yup.

containe. lois. king cobb steelie. oh susanna. hovercraft. satan's pilgrims. man ... or astroman? blonde redhead. franco battiato. aden. hazel. god is my co-pilot. v/a • move into the villa villakula. pennywise. mia doi todd. dirty tree X3! bettie servert. squirrel nut zippers. ex-chittle. pavement. le mans. ida. gastr del sol. sf seals. face to face. v/a • something cool. sitter 101.9FM. seebeesea nighttime.

yum yum yum yum • SLEATER-KINNEY • yum yum yum yum

GIMME INDIE ROCK!

ON SALE NOW!

THE FOLK IMPLOSION

THE FOLK IMPLOSION



Dare to be Surprised
Dare to be Surprised

1381
CD

899
LP/CASS

Lou Barlow and John Davis have paid their dues. Pick up their fine new album and help them pay their therapists.

SCRATCH

109 West Cordova Street
Vancouver BC Canada V6B 1E1
PH: 687-6355 • FAX: 687-0488
email: scratch@deepcove.com



The Communion label is distributed in Canada by Scratch.

cowshed chronicles

he knew where she was going. the look she had left with said nothing of who she was going to meet, but he knew exactly where the car was headed as it left the garage. a drink with the girls she had told him. maybe two. some food after. could be late. she didn't know for sure. she said she'd call later and let him know where she was. he knew where she was. as if talking in her sleep she had told him time and time again about her attraction. as if it slipped from her lips without her knowing. like she wasn't really giving up anything. maybe she really didn't think she was. giving up anything. doing anything wrong. not that she had. yet. but she would soon. tonight as she lay in the arms of another she knew deep down she was breaking his heart and there was nothing she could do about it now. he knew where she was going. he knew the house. he had been there before. in the room where his wife was "about to have drinks with the girls." where she'd "call him later to let him know what was up." "where she was." maybe she'd tell him exactly where she was. as if it didn't matter. maybe it didn't. he could do the same thing. but for some reason it wouldn't be the same. cheating was cheating. in bed he thought of her still out there. maybe it was over by now. the lights crossing across the bedroom wall signified her return. the front porch screen door slammed as she makes her way into the house. keys hitting the counter. fridge door opening. closing. a glass quickly set down after a drink from the tap. a fast pass through the bathroom and bedroom and says hi. tells him how she's sorry she didn't call and that she meant to but ... her skin is cold as she settles in next to him. then he smells it and knows he's been right all along. she had been with her. like he had been with her. the pot. the kettle. both black. gth...

UNEVEN STEPS

Pacified CD and Cactus Eye 7" Available Through Scratch Distribution
Ph: 604 687 6355 Fax 604 687 0488 email scratch@deepcove.com

"Prog rock fans that moved away from it by practicing in dark basements for years consuming the mushrooms that grew in its damp corners" - Rob Dayton

"They sound like Exene and John Doe guesting on a Zappa record" - Chart Magazine

"Cactus Eye Don't Matter has lyrics so artfully cloying that I wanted to break this record"

- In Hell's Belly

"I just don't like it. (please don't hurt me)"

- Discorder magazine

Performing during Music Waste at
Deserts 4127 Main Fri May 9-9pm

STEP AND A HALF MULTIMEDIA

ph: 604 879 8748 email: esymons@direct.ca
www.musicfan.com/ecd/details/172.html

you just never know when one of those steps
is going to blow your mind...



vancouver special

by dale sawyer & janis mckenzie

THE CIRCUS IN FLAMES
The Circus in Flames
 Imagine a kind of late '90s Vancouver version of **Woody Guthrie** singing with a voice a little reminiscent of **Stan Ridgeway's** and backed by a mandolin, banjo, acoustic guitar, standup bass, accordion, and a snare drum played with brushes.

Now imagine that this singer/songwriter is **Doug Andrew**, who used to front **Tin God**, and before that **Shanghai Dog**, two distinctive, well-respected, and influential punk bands. Yes, it sounds like a strange combination, but oddly enough the mashing together of these disparate elements results in a very enjoyable (yet brooding) sound that inspires elated crowds to synchronized drunken swaying (really—I've seen it!).

Doug calls it sheet-metal country, but postmodern/postpunk/folk drinking music may not be far off the mark either.

10 FT. HENRY
Oh Oh

The faint of heart may well shrink away from the CD cover with all the racy underwear (and the singer wearing a—gasp!—leash), or be spooked by the lyrics of the very first verse of the very first song: "I just got laid in a position/ That I never tried before/ One leg going this way/ One arm going that way/ My cheeks pressed into the floor," but the faint of heart would be missing out on a pleasant surprise. Never mind the leash—Janet Panic sings positively sweetly, the melodies are very nice indeed, and the rhythms would go quite suitably with **Stan Getz**. So don't be afraid—a little **10 Ft. Henry** never hurt anyone!

VELOUR3
Velour3

Once upon a time there was a Vancouver joke band, **The Groovaholics**, which was made up of various stars from

the local punk firmament who wore polyester and played '70s chestnuts ranging from the theme from *Shaft* to the most cringe-inducing disco hits, all, of course, with an ironic, over-the-top twist. But times have changed, and here comes the debut CD from **Velour3** (I think the 3 may be silent), three earnest and highly competent young musicians who likely never saw Dave Gregg and the other Groovaholics cavorting under a disco ball, and who apparently feel no shame about employing synthetic strings and their trumpet-playing friends in their copshow-flashback-inducing pop songs.

Live, they make a lot of nice, catchy noise for a three-piece, and the two who don't have to sit on the drum stool jump up and down, grinning charmingly, without missing a note.

If you can resist them—if you can help but grin right back—you must be a harder-hearted critic than I am!

The Charlatans UK "Tellin' Stories"



"TELLIN' STORIES"
 DEBUTS #1 ON THE
 BRITISH CHARTS AND
 IS SURE TO PLEASE
 ANY CHARLATANS UK
 FAN.

The long-awaited return of The Charlatans U.K.!

It includes the first single "North Country Boy" as well as two special bonus tracks that you won't be able to find anywhere else!



UNIVERSAL MUSIC

ROLLING ALONG WITH THE ROLLINS BAND

All you gotta do to WIN a ROLLINS BAND "COME IN AND BURN" cd and poster is show up at the CiTR business office (233-6138 SUB Blvd. UBC; 11am-6 pm. Mon-Fri) & answer an ethical question that has been plaguing us for years:
 Are ass tattoos allowed in heaven?
 First come, first served.



WHERE'S NOT WHAT YOU WEAR

Yesterday, I was attacked. My story is familiar: I was walking home alone, minding my own business, when this young guy intentionally walked up to me and punched me on the side of my head. Surprised, I impulsively grabbed him and threw him against a nearby bridge railing (this incident took place near the Broadway Skytrain station, at that point along Commercial Drive where there is an overpass crossing some train tracks). Of course he was not alone, there were five or six of his friends close behind him, several of who rushed to assist their momentarily stunned accomplice. Together they punched and kicked me several times over in the face, head and neck. Suddenly, for some reason they stopped, and I hurried away.

I was lucky to have escaped serious injury. I have no broken bones or teeth, only a slightly torn earring hole and ugly bruises on my face and neck. I'm fine, just a little sore and swollen. Thankfully, I am not overcome with fear, anger and depression, characteristics that often accompany victimization such as mine. Several of my close friends and a family member have been attacked in a similar fashion: seemingly arbitrary, unexpected, vicious and unprovoked assaults, usually by young men. The young men who attacked me were dressed in sports clothes and expensive looking sneakers. They looked to me like hip hop guys; they also looked noticeably poor. In comparison, my brother was attacked in a quiet suburban area by richer looking young men. However, I would not jump to any conclusions based on this [any] set of features. Violence of this type seems indifferent to class or style factors. The question remains, what inspires this behaviour?

This question seems unanswerable by any general theory or observation. But it is more than just circumstantially located. It seems that complex sets of pressures are at work, constantly changing and surging with the moment; a dynamic instance of immediate and sensuous happenstance flattening in combination with culture, history, psychology, flesh and bone. As a moment of intense energy, or of passion, my attack was a flash of social collapse and recreation, a pocket of no-place, a moment of transgression. However, in the wake of a fight, particularly from my end, one wonders about the glory of transgression qua transgression. This period of suspension was sharp and violent, full of punches and, apparently, no-thought. In it my perception also flattened out, and although at the moment it was hardly en-

lightening, I was fertile with interpretive possibilities waiting for attentive thinking after the fact (not the least of which being: are they following me?). But this event was not a void, empty of all cognition, it was packed full of interaction, choice and meaning. Obviously the constraints of circumstance limited the possibility of ponderous reflection (and apparently, discussion). In fact, a pause in the flow of activity, where I hesitated after throwing the first person against the bridge railing and thought about my actions, impeded me from fighting or fleeing until the next pause. Like junctures of assessment and reorganization, these pauses striated the smoothness of the violence.

The violence was sequenced and enveloped by several events as well. Before my attack, I overheard the other young men encouraging the first person's action, thus also informing me of potential danger. This notification granted a fraction of time that enabled me to ready myself, somewhat, to respond. This seems important in retrospect for several reasons: I was provoked into excited awareness before the assault and, because I was aware of the situation I invested it with a framework of personal meaning, qualifying the situation for me. Also, I feel that this shift in attention helped me to understand my victimization later. When my brother was attacked, he was first kicked in the back of the head, taken completely by surprise and knocked unconscious. For him, the situation was completely beyond his control, occurring without his conscious participation. He is still angry about his assault, which took place several years ago, and this is understandable. For him the situation is closed off, a darkness, a complete exclusion, removed from his involvement. He was left to make sense of his experience from the outside, absolutely in the past tense, yet with all the physical damage done to his body as evidence of the experience. His frustration is well justified.

I have been in other situations where I was threatened or antagonized. Normally I do not respond aggressively. I have always either ran away or endured my attacker's attention. Not surprisingly, I always left such situations with frustrated anger and depression. I am not proud or upset with my choice this time, but for some reason I acted impulsively. I became active and physical, at least to some degree, in my defence. Although now I feel no exaggerated anger and no apparent

sign of depression, I am not advocating that people necessarily and always respond aggressively when confronted. I feel that my situation was uncommon, particularly in that I seemed to have surprised my attackers by fighting back. I do not believe that they were looking for a fight exactly, it seemed more that they wanted to act out aggressively, intimidating people without resistance. I think my actions resulted in the second pause I referred to, the one that I took as my opportunity to leave (when they stopped their impulsive action, the beating). At that point, I did not run, and they did not follow. This may be because I did not conform to their expectations, possibly I disrupted them to such a degree that they were taken off guard. Although it is hard to say, I believe they paused in their beating the same way that I paused after throwing the first person against the railing: for assessment. Again, my experience was unique. I benefited more from confusion than from my actions themselves. Moreover, I was simply very fortunate. My assault could have been much more severe than it thankfully turned out to be.

Admittedly, there does seem to be a certain gruesome harmony in violent action, directed by intuitive and impulsive strategy, synchronized with its own physicality. This may be the significance of transgression, which I would classify my assault as. But it also establishes that transgression may not be significant because of itself, in the sense that it can be removed from interpretation, as it is lived, philosophized, etc. In other words, it cannot escape from the gravity of meaning. This seems obvious in that, for example, a right needs a left, or a diverse web of "ands," even without "either/or's." So then, what is the important feature of transgression, the event itself, the thinking around it, or is it caught up in a complex and dynamic interplay: an oscillation of immanence, transcendence and banality, not just mind, not just body, not just the world, but experience disappearing and reappearing. Undoubtedly my attackers left that overpass feeling exhilarated and proud, supplied with another opportunity to expropriate into a mythic story of their strength, bravery and toughness, while I left shaken and nervous, concerned that I had broken bones. More to come ... *

kitty poulin

SIX OF ONE OR GROWING UP CLEAR WITH A SLOPPY COAT OF WHITE TO KEEP THE RAIN OFF BY CHRIS ENG

So, May is Asian Heritage Month and, like Jerry Kwan, I've gotta vent a bit about some things I've found upsetting over the years: racial identity, specifically, and how it messes with your head if you make yourself believe that you don't have one. Like Jerry Kwan, I want to talk about taunting and teasing too, but later, later.

I'm half-Chinese. My father came over on the boat when he was a small child. My mother is 100% European extract, by way of Alberta. They met, fell in love, bore two happy, healthy boys, my father became a born-again, and they divorced. All by the time I was four. That's fine by me. I don't need the emotional baggage that comes from remembering and comprehending your parents' divorce. In any case, my mom got custody of me, and my dad got my little brother.

It's a white society we live in, in case you haven't noticed. Pretty much everything is geared toward raising nice, white people in a safe, white environment. It's changing a bit now — not fast enough for my liking — but inch by painstaking inch. I mention this so you will understand when I tell you that my father was bad. I don't mean that he tortured stray dogs for fun, I mean, well, let me put this in the simplest terms: my mother was kind and caring, my father was the discipline figure, and we weren't living with him any more; hence, he must be bad.

My dad is bad. My dad is Chinese. Ergo, being Chinese is bad bad bad. Guilty by association.

I didn't speak any Chinese (I inherited stubbornness from both my parents, and refused to learn it when my dad tried to teach me), and I had no real knowledge of Chinese culture or, for that matter, anything Chinese. I can't fault my mother for that. If I had shown any interest in any of the aforementioned topics I'm sure she would have trotted me down to the library and taken out a stack of books for me. But I didn't, and she didn't, and it never happened.

It wasn't that I had forgotten who I was, or what my roots were, but I didn't think about them, and I didn't discuss them unless they were brought up by someone else. By the time I was in elementary school, I had convinced myself, if not everyone else, that I was a nice, average, white boy. It wasn't so much of a stretch. I didn't look Asian. I received my share of ribbing and teasing in the school yard as well, but that was more because I was disliked personally, as opposed to racially. I got taunts about my last name — "Eng Ting" (a bombshell levelled upon me by a guy named Darren, also Chinese), and the rather baffling, "Eng, Eng, that's a suffix Hey, suffix Ha ha!" I never really could figure that one out. Thankfully, I never had to put up with "Chink" or "Nip" or "Slopie." Nobody could figure out what I was.

It was a mixed blessing. Not being a visible minority, I didn't get the racial taunts which occasionally reared their ugly, draconian head around the tetherball courts, but conversely, my skin didn't possess that driven snow quality either, and while I wasn't excluded from the class majority on the basis of my race, in my gut I knew I wasn't white, and that was what made the difference. A lot of my withdrawal did stem from the fact that I wasn't the most well-liked kid in my class, and I got (probably more than) my fair share of harassment, but I owe a lot of my personal isolation to a deep-seated concern in not belonging racially to any group.

Around grade ten, I took a long, hard look at myself and asked all of the harsh, probing questions that "body likes to think about, let alone actually try to answer, like: "Why don't more people like me?" "Why aren't I more popular?" And their ilk. I sat alone in my room for days, giving myself a brutal, internal third-degree and when I was done, I was pleased. I felt that I had made myself a more rounded, pleasant individual (ha ha) and became firmly entrenched in the belief that if people still didn't like me they could go fuck themselves.

About the same time, I fell in with the punks, to whom I owe a lot. They were my first real group of friends that accepted me unequivocally and totally, solely on the grounds of who I was. Hey, nobody accepted them either, who were they to refuse me? I hung around with a crew that was charitable and generous, and I owe them many things, the least of which is peace of mind.

After two decades of self-delusion, I was finally happy with myself, and I had a group of friends that would have done just about anything for me, and I them. I was finally ready to come out to myself.

It was a stunning personal moment when that closet door swung open wide and I could raise my voice and say, "I am Chinese!"

I said it, I said it and it felt good. It felt good to come to terms with the fact that I have a rich heritage on both sides of my family. It felt good that I didn't have to feel ashamed when I wrote my name down on a document. It simply felt good.

I have regrets, sure. Not learning Cantonese was sure one of them, and I regret not coming to this conclusion sooner, but I get the feeling that if I had, it might not have meant so much to me. That if I'd accepted who I was when I was a child, I might have taken it for granted in some way. I'm not sure how, but it brings to mind that old adage that anything worth having is worth working for, and I'm sure a sense of identity and pride in self falls in there somewhere.

Twenty years of alienation never really goes away, but I've taken those feelings and made them work for me. So I live outside the system, is this a bad thing? Hell, no. Being a pariah has made me who I am today. I am fully aware of who I am as a person — racially and socially — and I can now look in the mirror in the morning and say, in a quote from one of the great cinematic celebrations of Chinese culture: "Give me your best shot, pal, I can take it."



Who are you (names, ages, instruments played)?

Scott E. Moll: vocals, Skittles: keyboards, Che: lead guitar, Miska: bass, Skittles: trap kit, Tin-Tin: rhythm guitar, fog machine

And featuring the Four Honsamen of the Skopocalypse: War: trumpet, Pestilence: saxophone, Death: trumpet, Famine: trombone

Hey, to avoid any further confusion in Vancouver 'trade papers,' please write the proper way you want your name to be spelt, OK?

War: Either Les Malchiques or Malchixidgit.

We're all illiterate anyways.

Have The Malchiks ever entertained the notion of wearing suits?

Famine: Suits, along with any other clothes, only serve to hide the fabulous physiques that all 10 Malchiks possess. We were an all-male revue long before we were a ska band.

The Malchiks

Tin-Tin, guitar god of the Mall-Chicks, is your other band Public House mad that you are ska-ing all the time with the 'Chicks? What are they up to?

Tin-Tin: They're not mad. They like the mlchs even though they don't like ska that much really. One of the Public Houses, our drummer, is currently in Australia recovering from our 30-day, 30-city tour of Yemen, Egypt and Morocco. Our visit is busy because he recently opened a line of clothing stores across France, so he wasn't able to make rehearsal. Public House will be playing at the Sound-fest allages show in Richmond on May 10. (shameless plug)



Are there any other bands from Richmond/Tasowassen the readers of DISORDER should know about? Isn't there some sort of compilation tape floating around?

Pestilence: You are correct... various members of the Skalkiks put together the Droogie Records Compilation, which has an hour worth of various Richmond and Tasowassen bands including SNRG, Public House, Portal B, Aerosmith, The

Bee Gees, and a lovely duet between Boris Yeltsin and Anne Murray. Plus there's the occasional snippets of Nordwuer interviews. Call 943-5091 to get a copy! Only \$4! Operators are standing by!

What turned the Mammalchiks on to SKA? Was there a single, underlying event?

Mishka: Four years ago, we realized that the impending arrival of the Hole-Bopp comet fore-shadowed the collapse of the millennium. Then, after months of psychic Oujia research in a top-secret mountain laboratory, a crack team of Russian and American scientists working for the United Nations finally deduced that SKA actually stood for Satanic Kazoo Anarchy. We had no choice but to reject our Judeo-Christian ethos to adopt the consciences of rude bwoys.

Are you signed to Canadian ska bastion STOMP yet?

Skittles: Do you guys have some kind of telepathic dimension X mind-scanner device? Well if you do, you'll know the answer is yes... the CD comes out in September, and will have been recorded mostly with the [studio] time we won from Shindig. Watch for a giant media barrage involving billboards, beer commercials, an interview in maximumingstone, a Planet Hollywood gala, and a vast 1/4 page ad in this very own DISORDER magazine.

Ask your readers two questions and answer them.



Who was Sergei

Mikhailovich Eisenstein? Eisenstein was born in Riga in 1898 and first achieved fame with his silent film *Potemkin* in 1925. Although he completed only six films before his death in 1948, he is considered one of the most important filmmakers and film theoreticians.

How did ska become reggae?

Ska is considered to have begun in 1959 and flourished until the summer of 1966. That summer Jamaica had experienced a heat wave and some of the DJ's started playing the instrumental tunes at slower speeds, because no one could dance at full speed. However, here in Canada it's too cold to dance slowly so the Malchiks are devoted to the production of high-velocity music for your skanking pleasure.

Anything else to add?

Tin-Tin: Yes, we'd like to add three girls to our band to do the backup vocals, because quite frankly I'm tired of singing kalesito. Applicants should provide their own maracas.

Disography:

4-track contraband bootleg of "Lonely Rudie" that is at CTR somewhere. Live version of "Loverboy" on the Droogie Records Compilation.



Who are you (names and instruments played)?

Marlies: screaming hedge clippers
Noan: chainsaw
Lauren: butcher knives
Tara: lawn mower

Pick five words to describe your band.
In-your-face-two-track.

Please take DISORDER readers through the experience of playing the Dewie Pardie and Howe night club in West Van.

local bands that were on the bill, aside from us, were Spiritual Haraine, It's Not My Onion, The Go-Devils, Sunny, Liquid Amber, Hissy Fit, Jobber, Celestial Mogeno, The Dirty Harrie, Mizmo and Puncture. We had three American women groups join the bill as well: Jessica Rose, Lisa Dewey and Jen Wood. The Columbia has never experienced such an overwhelming crowd size and block-long line-up. The bar was very crowded and hot. Everybody got laid. It was a happy time.

Naan, which instrument do you enjoy playing better, bass or guitar?

Both, I'm bi-curious.

What's the biggest thing you've ever stolen from a department store?

From the old Woodward's department store, we stole the coin-operated, riding vibrating pony. We hoisted it into our van, Vagena, which broke down only a block away from Woodward's. She had to have a hysterectomy so we left her at the side of the road, and we rode the Woodward's pony all the way home! And it only cost 10 cents.

Ask ourselves two questions and answer them.

What are the pros and cons of defining literacy?
Revulva was invited to leave our vehicles with it. Hole-Bopp comet but had to decline because we are so hooked on phonics that we didn't want to leave our language behind. We told the devil where your allegiance is. Don't let my mommy die! Sound it out, spell it out!

According to Lucie Igirary, the psychoanalytic discourse of mastery can only be disrupted from the outside, by the coming-in-being of an 'other' logic, another discourse, another subject. How does this theory of 'other' affect femininity and oppression?

Revulva

Igirary's theory of feminine specificity is an assertion of that otherness psychoanalytic describes, an affirmation of what woman is said to be. This affirmation explains her description of that specificity of femininity: women don't know what they say, their pleasure is 'beyond the phallus,' but they can't explain it, their jouissance involves a privileged relationship with the voice. According to Igirary, psychoanalytic theory... utters the truth about the status of female sexuality and about its sexual relation to the phallus.

Igirary's strategy is to pursue these truths, to articulate that silent ground of feminine desire so that it may take its place on the stage of aggressive vulgar music. What this means is what woman produces is a discourse of hysteria, a discourse that is no longer criticized as the effect of subordination but which is celebrated as the manifestation of the truly feminine. Woman is not a subject like man, divided by the repression of otherness; she is the repressed other, the matter of ground of masculine representations. Now, the Revulva audience is left questioning, is this a theory of oppression or is this theory oppressive?

Upcoming shows:

May 2: Town Pump
May 10: Music Waste @ The Anzo Club
Contact name and number
Marlies Revulva: 8-2313 Victoria Dr., Vancouver, BC, V5N 4K8.
604.254.3058



Live From Thunderbird Radio Hell can be heard Thursdays from 9-11 pm on CTR 101.9 [MI]



by Caroline Twiss

SWARM is a Vancouver-based ensemble which engages in an interdisciplinary approach to rhythm and music. The artistic direction that the ensemble has taken coalesced during its two month residency at the Banff Centre for the Arts last summer. A few weeks ago, SWARM shared its work to Vancouver audiences when it performed in concert at the Vancouver East Cultural Centre.

From March 6-8 of this year, a few hundred fortunate folks made it down to the VECC to check out the Symphonic Work Assembly of Rhythm and Movement: SWARM. Some people might have found the performance to be reminiscent of Taiko drumming or of performances by ensembles such as STOMP, but SWARM has a totally unique approach to rhythm and movement that could only be derived from its unconventional instruments and the experiences of SWARM's individual members.

Being a group which primarily came together through ads in the *Georgia Straight*, the combined experiences of the six members of SWARM (Patrick Mitchell, Kevin Lacroix, Bill Wallace, Scott Bishop, Dave Hatfield, and Gregory Kozak) are as diverse as they are impressive. The biographies of the band include more than a pile of Bachelor of Fine Arts degrees. One can also find experience in music genres such as classical, jazz, Cuban rumba, punk, a capella, world music — and, of course, all kinds of percussion — and the diversity of the band's experiences in the arts extends into dancing, painting, jazz choir singing and even Shotokan karate.

It's a good thing too: that range of experience is needed to explore the curious line up of instruments that are integral to SWARM. These hand-crafted instruments include a variety of interlocking drums and a drum tower, a 95 pound "Buddha belly" suit made out of cast iron which hosts a drum on the Buddha's belly, a 24 ft. "long string" instrument which looks like the world's largest banjo (the performance reveals a very different playing technique), and one "marimba river" — or rather, a marimba that personifies a couple of waves with its rolling surface. Each instrument is designed by Wallace and built

Symphonic Work Assembly of Rhythm and Movement

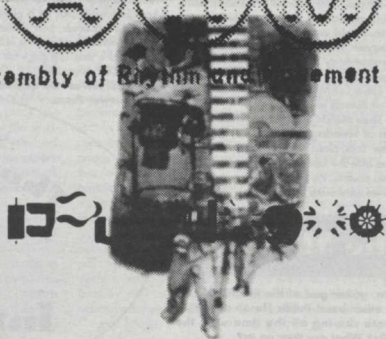
with the use of post-industrial materials. Any material which *can* be used — from PVC pipe to canisters to a computer — *is* being used in the design and construction of the instruments. "The piano-tuning team from the Banff Centre (for the Arts) took a huge interest in the Long String instrument, and helped Bill immensely in coming up with a computerized measurement system for a very exact tuning of that instrument," Dave Hatfield recounts from their intensive Long Term Residency at the Banff Centre.

Mobility is central to the concept of SWARM. The instruments are designed for *action drumming*; they are mounted on wheels and are moved around the stage enabling them to become an animated part of the performance. With all the movement going on between the performers and the instruments, the audience quickly becomes involved with the pleasant task of choosing how to distribute both the time and focus of their attention. If you are lucky, you will be caught off-guard in public spaces around Vancouver by SWARM's "Guerilla Performances": they pull up to a chosen destination and unload whatever they could fit into their van to unsuspecting audiences.

SWARM also loves playing in the environment of a folk music festival, as they did at the Mission Folk Festival last summer. Hatfield said he had "volunteered at the folk festival here for years and [his] experience is that it's just such a buzz, such a high. People come together for a really good reason and really beautiful things happen out of that." On the note, Lacroix responded that "Mission was a ball. People were totally friendly, it was a super environment, and in folk festivals particularly, people can be very, very friendly and accommodating. Yeah, I'd love to play at another one."

So keep your eyes and your ears open for SWARM this summer. Their multi-disciplinary performances will satisfy any appetite for entertainment. With hard, driving rhythms and movement, spoken word pieces and just plain innovation, SWARM's performances will please and intrigue people all summer long ... make sure you're one of them!

You can check out SWARM's website at
<http://info.hip.com/swarm>



Gimmie Gimmie Pop Treatment!

Ridel High

HI • SCORES

**DEBUT ALBUM
OUT NOW!**

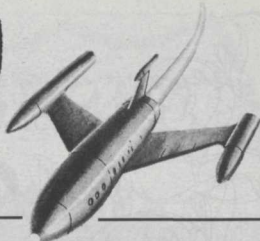
POSTAGE PAID • CANADIAN ORDERS PLEASE
ADD \$1 PER ITEM • INTERNATIONAL \$2

CD \$10  **LP \$8**

ORDER DIRECTLY FROM
MY RECORDS P.O. BOX 170280 SAN FRANCISCO CA 94117 USA

MAN... OR - MAN? ASTRO

by Chris Corday and Clinton Ma



Please identify yourself, your name, your musical instrument, and your instrument of destruction.

Birdstuff: This is Birdstuff from Man ... Or Astronaut?, and I am the person who programs himself to be a drum machine.

Please explain to us the origins of Man ... Or Astronaut?

Birdstuff: Well ... to make a long journey into a short story, Man ... Or Astronaut? is from Grid Sector 23861, a place that we thought was rather dull until we landed on the Planet of the Earth. Did I just say the planet of the earth? Actually I think that would be the Planet of the Apes. Before here we were on the Planet of the Apes and we made Charleston Heston put his shirt on. So eventually, we landed in this state called Alabama, which is about as close to space as there is a place. Since then we've been looking for parts to our ship because everything kind of exploded across this tiny, little, blue-green space rock you guys call home. We thought, "What better vehicle to accomplish that goal than a band?" Thus, the small, sweaty space regalia you see around you at this time.

Being from Outer Space, what do you think is the main difference from your home grid sector and Earth?

Birdstuff: Generally, people are vastly more intelligent where we come from, and you guys are just now stepping out of the primordial ooze, just putting that one cell right out of the muddy waters. It is vastly different. Everything is direct neutral where we come from. There's no need to interchange thoughts or sound, thus explaining why we've never even heard our own music.

Does Man ... Or Astronaut? have an alliance with the so-called 'Heaven's Gate Cult'?

Birdstuff: We're the away team. We were late. We played in San Diego about a week ago and we met some friends in Rancho-Santa Fe, and after that we somehow misguidedly the system and the extravehicular paths didn't quite happen when we thought they would.

But would you have joined them in their mission to travel to the Hale-Bopp comet?

Birdstuff: We would have picked those guys up, and we had room, but I don't know. Everything's turned out OK—we have a Nike endorsement out of it now, so it's nice.

If and when Man ... Or Astronaut? takes over this planet, who would you like to see destroyed?

Birdstuff: That's another misnamed conception. We don't really have any interest in taking over this planet. It'd be kind of like the equivalent of you guys taking over anywhere in New Jersey. It has no real interest for us to own a total dump of space, a hunk of space rock. It's not really interesting to us by any means. Our main objective, as I aforementioned, is to just get off the planet. We may destroy the planet in the process, but that's just a peripheral thing.

We're thinking very futuristically right now. It's made for TV, the residual's coming in to capture the Earth

exploding in fiery cataclysmic ball. Write a book. I'm using earth terms to make you understand what I am trying to convey here.

So you would consider destroying the planet, but would rather your fans be spared? Do they have anything to gain from being loyal to Man ... Or Astronaut?

Birdstuff: Possibly, if you do purchase Man ... Or Astronaut? products, which inadvertently funds not some of the mid-'70s like ... oh ... NASA, or even this fumbling of all these endeavours that the ESA and the Japanese have done. So you're actually funding a successful space program, being that we're from there already.

What does surf music have to do with outer space?

Birdstuff: Nothing that I can readily conceive of at the moment. At one point, I believe when we were on a time-delay transmission, what we received was music of the early '60s. A lot of guitar-led instrumentalizations. Those sounds of the guitar brought us to the planet Earth. Link Wray and the Ventures and various sounds from that era. Recently we've been very modernized by your planet and we only listen to Marilyn Manson, No Doubt, and Live. We like to call it "New Bad Rock."

What are your favourite playing spots on this planet?

Birdstuff: Probably near our current home grid sector, which is near the Alabama-Georgia sector. As well, we had a rather interesting show in Tasmania, and I think there's some sort of parallel window connection between Tasmania and Alabama. We cur-

rently have a research team investigating that as we speak. You know, Man ... Or Astronaut? is always busy at work. It's not just the four exoskeletons that you see moving around. There's a vast underground network at work that does whatever we want them to.

Tell us about Servatron?

Birdstuff: Servo? Say again?
[Starrunch peeks into dressing room.]

Starrunch: Servo? Is that a car? Or is a movie? What is it? Servatron, the band?

Birdstuff: I don't get to buy much earth music. Then again, we mainly listen to the various sounds of outer space, and pick up what radio frequencies are transmitting out in the great dark beyond. You know, currently doing this quasar thing.

Could you tell us about your connection to the earth television show, Mystery Science Theatre?

Birdstuff: Well, people have come and studied us, and I think when we've been in the Minneapolis area and played shows there, we've had various experimentation done on us by Dr. Clayton Forester. Other than that, we're mere guinea pigs in the great cog that is, or was, Mystery Science Theatre.

Since you are able to manipulate space and time, is there anything you could tell us about the future of this planet and your band?

[Coco the Electronic Space Monkey walks into room.]
Coco: You know the rules, Birdstuff!

Birdstuff: The future of Man ... Or Astronaut? is to sell one billion records. If you thought the Michael Jackson Thriller era was a very exciting thing, if you think he was big enough to justify that 15 minute film that they showed — the making of Thriller — if you thought Saturday Night Fever was huge enough to allow the Bee Gees to actually show chest hair, then Man ... Or Astronaut? is moving far beyond that. But you won't be able to take any of our biodegradable music with you when we leave and destroy the planet. Am I not correct, Coco?

Coco: You are correct.

[Coco has returned to the room after having shaved the hair off his face. He explains his research on this earth process, that is so foreign to these space men.]

Birdstuff: How did your experimentation go with the earth substance known as 'shaving cream'? It looks fine.

Coco: There seems to be a bit of irritation involved. But in regards to the thermion's relationship to the removal of hair from my epidermis, the two seem to have very little in common.

Birdstuff: It looks like the problem is that you're using the circuit board from the electric razor in the thermion. That could mistake number one right there.

Coco: That is for sure. They do share common components, but Remington makes a fantastic thermion logic board.

Birdstuff: Which is why you bought the company.
Coco: I own the whole business. *



Photo by Bob Yamazaki

The Loïs

Q: So what beats being in love?
Loïs: "Jack shit nothing. But, eating candy is pretty good."

by Chris Eng

Heather & Sis



photos by Bob Yamazaki

After an unsuccessful attempt at interviewing the lovely Loïs Maffeo after her set at the Digging Chthonic Culture night of underground pop and performance, DISORDER caught up with her at soundcheck before her show with Built to Spill. She was, this time, a member of The Loïs, accompanied by Heather Dunn (formerly of Tiger Trap) and her friend, Jason Traeger, an accomplished songwriter himself.

DISORDER: If you weren't in The Loïs, what would you be doing with your time?

Loïs: I do a lot of stuff besides being in The Loïs. I run the Capitol Theatre, in Olympia...

Jason: Which is the centre of Olympia culture.

Loïs: Yeah, it's a 750 seat movie house that was originally a vaudeville house, and it now houses the Olympia Film Society which shows films Sundays through Wednesdays. And then we have rock shows on Thursdays, Fridays, and Saturdays. I write for publications — I'm in the middle of writing something for *Time Out New York* on Yo La Tengo, and I wrote something on Built to Spill not too long ago, for the Seattle Stranger.

Jason: That's how you got that gig.

Loïs: Uh, yeah. And I wrote about Ani DiFranco for CMJ. As of last week, I am a published poet in the Olympia literary yarn. I raise chickens — that's a lie, no I don't.

Jason: Musical chickens.

Loïs: I'm in another band called Tommy and we haven't done much yet...

Jason: And the other half of Tommy is Carrie Brownstein of Sleater-Kinney, very famous band, very famous person. Beloved Olympia figure.

So do you actually make enough money to live off of?

Loïs: From all these things, combined — yes.

Jason: She does very well.

Loïs: Yeah, I live in a mansion on the hill...

Jason: She's part of a group called the Penthouse Players, of which I'm a proud member myself.

So what beats being in love?

Loïs: Jack shit nothing. But, eating candy is pretty good. Um, what beats love? I think joy can sometimes surpass love, 'cause love can sometimes be really awful and terrible. Joy is pretty much always pretty great, but it's really hard to maintain; there's not like a lot of highs and lows to joy. Probably giving birth might be pretty great; I wouldn't know, I haven't done it — yet.

Jason: You give birth to music.

Loïs: [laughs] Shut up!

Have you ever experienced love at first sight?

Loïs: [pause] I'm positive that it exists... I think that the feeling that I had when I first saw Calvin Johnson walking down the stairs at Evergreen [College] — and he had a bandana tied around his knee — was the same kind of feeling I have now: sort of love crossed with... a complete repellant feeling. I think that that [feeling] has lasted for 15 years. That was a form of love at first sight.

Jason: Love at first fight.

Loïs: [laughs] It was probably a few days later that he walked in to my dorm room and looked in my refrigerator, and I said, "Who are you?" It's weird because I don't usually love people for the way they look; for me, I think there's love at first joke more than there's love at first sight.

So what was the Lumihoops all about?

Loïs: Oh, that was a great band. Here's what happened: I had this job working at a hot-tub place. There were all these people working there: Tim Brock, who writes symphonies and is on K with his movie soundtracks and scores. He worked there and his wife at the time, Jan, and this other woman, Sharon. Every year at the Christmas party, they have a little talent show, and at that time, I had a guitar, I didn't really play it though. So I thought we should start a band for the talent show, 'cause Sharon was actually on her way to graduate school to be an ethnomusicologist; she was a very advanced player of many instruments, including medieval recorders that were four feet long. She had a hurdy gurdy... We played two shows: one at the Smithfield Cafe and one on the radio on KAOS, in Olympia. That's kinda the genesis story of my relationship with Pat Maley and the band, Courtney Love, that we later had become. K has been discussing releasing some of the Loïs juvenalia.

You married a strong, feminist persona with really beautiful music. I think that's a great slap in the face to anyone who thinks that you have to play all these power chords and hot licks to be a "woman in rock music" today. I think you stand out with a handful of others, like maybe Rose Melberg...

veins popping out of their neck and I always think "Oh, God. Does that hurt?" But that's OK. I love the way both of them sing. It's just not the way I sing.

Do you still have the policy of doing one Lynyrd Skynyrd cover per show, or has that fallen by the wayside over the years?

Loïs: We've moved on to doing a classic rock opera entitled "Bohemian Rhapsody," with sock puppets.

Can you talk about your involvement with *Free To Fight* [interactive self-defense project/CD/tour]?

Loïs: Heather?

Heather: Free To Fight was a pretty awesome, intense band situation.

Loïs: Yeah, the tour. It was just a really great project, no matter what. We're kind of laughing, because the tour had eight women in the Hazel van — a shitty van... Heather: Shitty van, Hazel!

Loïs: Heather and I [were] the only people in this van who had ever been on tour, and suddenly, we were going to all these places with self-defense experts up there demonstrating, doing this strong, intense [self-defense] stuff. And then we'd get in the van, and we'd be like, "Oh, I want to go to Denny's. I wanna go to Taco Bell! Omigod, how long 'til we get there?" It kinda seems a bit comic, in a sense.

Heather: Pretty high-tension atmosphere. Loïs: But it was good, because you got to go to a show, and like, kick people. It was



Jason: I was just gonna say, I read a Softies interview that said the exact same thing about them, saying that their music being so pink and fluffy is as much a statement as Sleater-Kinney being all raucous.

Loïs: And gnarly? But if you look at the Fakes record, there's a testimony in the front which I'm assuming is written by the singer of the Fakes. She felt that women were hiding behind their pretty voices, and we have to be more intense. I, of course, disagree with that, but that's just me. I really feel like people can only sing the way they sing. Sometimes, I'm just like, "OK, I just wanna go gnarly." I'll hide out and go run in the woods and go, [attempt at transcribing Loïs being 'gnarly'] "Aaaghaghhl!" and see how it sounds. First of all, it hurts. Second of all, it sounds like shit. You know, I don't sing like that. [But] I think that some people naturally do.

Jason: And there's the rare person, like Gwen Stefani [of No Doubt], who can actually do both.

Loïs: [laughs] You're ill. But when I see Corin [of Sleater-Kinney] sing and Kathleen [of Bikini Kill] sing, they get these weird

great. Very high praise should go to Jody Bleyer for the idea of Donna Dresch... the people who put it out. I wish more music had that value-added, information package with it.

Where exactly do you fit in to the media as it stands today?

Loïs: People used to say, oh [she's] like Suzanne Vega, or Tori Amos. It's depressing to me. When people say things like that, I think, "Do I suck that hard?" Neither Heather nor I listen to music like that.

Heather: I think the fact that the only comparison is Suzanne Vega, Tori Amos, Morissette, whatever, just so you don't have to break that down.

Loïs: I'd much rather be compared to Beat Happening, [that's] more appropriate. Or Mecca Normal — anything that's a more stripped down thing. I think people are looking for the easiest way to describe it. Oh, woman and an acoustic guitar, well, starting with Joni Mitchell and going down to Kristin Hersh... that music doesn't inspire me to write at all. I probably wrote more songs after seeing Nation of Ulysses.



SQUIRREL NUT ZIPPERS

by June Scudeler

North Carolina's Squirrel Nut Zippers produce an energetic version of '20s ragtime that is mostly comprised of original tunes. There are six Zippers, including the Billie Holiday-sounding Katharine Whalen and the two I interviewed before the show at the Gate in February, the hilariously gregarious vocalist/guitarist/saxophonist Tom Maxwell and the more subdued guitarist Ken Mosher. The Zippers were a little surprised by the overwhelmingly enthusiastic response the sold out crowd gave them. This is a bit of a strange interview; more politics than music were discussed.

In celebration of "Hell," much played song from the Zipper's latest CD, *Hell*, I gave Tom and Ken a Chinese Bank of Hell Note, which lets you buy your way out of perpetual burning if you've been extra naughty. This caused much excitement ...

DISORDER: I had to give you those bank notes because the song "Hell" is getting so much airplay at CTR.

Tom: It became the single, after people started playing it! [laughs] It's not more appropriate or inappropriate than any other song on the record, as far as I'm concerned. If people latch onto it, that's great. For people that are interested in this style of music, are there any artists or albums you'd recommend?

Tom: Fats Waller, Cab Calloway, Duke Ellington, all the Cotton Club orchestras with Ellington and Calloway, Louis Armstrong's "Hot Fives" and "Hot Sevens." Thirties Calypsos from Trinidad really turns us on — love that stuff — and Louis Prima, Fletcher Henderson; there's a million great bands from that time.

Ken: Les Paul.

Tom: Yeah, people you wouldn't think of, like Johnny Ace. Howlin' Wolf, Robert Johnson, The Beatles, Sax/Volt, Big Star. The Clash is up there for us. If you're thinking of a small swing band from the '20s and '30s.

Ken: If you're thinking we're modelled after anything, there's really nothing.

Tom: But Fats Waller's small band, The Rhythm, was an unbelievably good, small band and Duke Ellington would put together small bands that were awesome.

So, this is your first time to Canada; notice any differences?

Tom: The money looks funny.

Ken: It's the first show where I was asked if I ever had a criminal record before playing.

Tom: No, we don't have criminal records! [laughs] I was in Canada once when I was, like, eleven. I had family in Michigan and we went up to Canada and I bought a Coke with American money, so it was a completely useless enterprise.

Ken: This is my first time out of the country.

I sometimes find that Europeans lump Canadians and North Americans together, but there's such a big difference. [I also mention my '91 trip to Chicago]

Tom: When I went over to London in '86, a lot of us would put Canadian flags on our backpacks because we didn't want to get shit about Ronald Reagan! No, I'm not American, eh! What do you

know, you fuckin' Limey! [laughs] Give me a drink! So, I've used you all, I've used you all's good name, I'm sorry!

You're talking to a Southerner; you put us in Chicago, we're fuckin' fish out of water. The United States — I mean, New Orleans, LA, New York and Chicago — you couldn't get more different people. Then, North Carolina is a completely different deal.

Ken: I thought people in Wyoming and Montana were a lot closer to North Carolinians than a lot of places.

One thing has puzzled me about the US. Is there actually any difference between the Republicans and Democrats?

Tom: Lord, yes!

Ken: I don't know, they're getting pretty similar.

Tom: But the roads to that end are quite different. Republicans are, by and large, a dour lot ... how can I put it? Democrats wear condescending patches on their jacket elbows and Republicans all look like Bob Dole. They all have frown wrinkles, tend not to leave their house very much and are jumpy distrustful of strangers. And the Democrats believe the government should subsidize art. [laughs]

Ken: If you took someone from every State and asked them to categorize Republicans versus Democrats, you'd have the weirdest break-up of ...

Tom: I grew up in this country in North Carolina which used to take up three counties, but when the Civil War happened, everybody started choosing sides and to this day, in the 120 years that have followed, our neighbouring county is straight up Republican and our county is straight up Democrat.

Ken: In Missouri, all the Republicans are farmers and the Democrats are rich and in North Carolina all the Democrats are hippies and all the Republicans run everything.

Tom: If we had to make a choice, we're all probably ...

Ken: Libertarians.

Tom: Yeah, that'd probably be more accurate.

I've always been interested in the reasons why a lot of people in the States are against having a real Party on the Left.

Tom: There's been this kind of annoying, right-wing bent ever since I got into high school which has never really gone away. When you compare us to, say, France, we never go too far Left and when it does, everyone gets real uptight and now, in the last ten years, the Left has been so demonised and the word 'liberal' is so ...

Ken: I think it's sort of political but I think it also has to do with money. I think there's a lot of interest in keeping two parties, that's it, because everyone's paid off anyhow. If you start more parties, you may actually change something. I think Americans in general are dissuaded from ever doing anything, especially when they have Ross Perot as a third party — the richest man in America, I mean, what the hell! It's like Mickey Mouse running for President.

Tom: Well, don't even think about it!

Ken: Because [Mickey] would be better.

Tom: But if you passed a certain point, of course, in either direction you get revolution. Of course, we had a horrible internal conflict 120

years ago, but America by and large is a pretty stable place, so there hasn't been a call or plan for revolution. In Europe, situations were such that people had to start thinking about things like this and how to fight this oppressive system. Even though a lot of time it stinks and doesn't work, the system we have is inclusive and has gotten us, at least, to this point after 2-300 years.

Ken: I think Americans are stagnant, too. They're unwilling to step out and take a risk and do anything.

Tom: We don't know what to do because everyone's pissed off with the system and unhappy and cynical and jaded and there's nothing to make one feel any different, but how do you change it? ... You know, we keep [voting] in people who say that they're not going to play the game and that's the first thing that they start doing when you put them into office.

Before we parted company, I asked Tom and Ken what they were reading. Tom, aptly enough, is rereading the history of Hell, which covers Gilgamesh to the present day and Ken likes to read about archeology and natural history.

It was a treat to interview such interesting people, even if they take advantage of Canada's good name overseas!



Exciting Pop sounds from Daisy



Santo

"exit planet right"
13 song CD / \$12 ppd



Santo "Star-Lick Baby" 7"
on super cool green vinyl / \$4 ppd

DAISY RECORDS 2610 Cook St, Victoria, BC, V8T 3S1
daisy@vicnet.net • distributed by IAB and Scratch



Photo by Judith Chelms

by John Zaozirny

"I've always wanted to shoot an action movie. I've always wanted to shoot stuff that girls weren't told they were allowed to shoot. Break glass, dump cars, shoot people, all this kind of stuff that nice girls don't do. Nice girls tell stories about people who sit around the dinner table. I've already done that. This time I wanted to do something that was really challenging, and shoot it in anamorphic and come out with guns ablazing."

new designs for spring and summer

sonic unyon

may 1997

in stores now



\$14
by mail

contains 72 minutes of music

June 1990 - May 1996

CD master
SONIC UNYON



\$12
by mail

various artists - CD Thrash Concert Tonight

From Melody Records out of Calgary, home of flying-saucer-obsessed garage rock, comes Thrash Concert Tonight. Here are 18 songs from 9 bands - 8 from Calgary, 4 from elsewhere. Illuminating illustrations and photos to a dollar-for-dollar breakdown of what to expect "on the road," shedding light on the supergangster lifestyle that today's Canadian indie-rockers enjoy. Includes: KNOCKED OUT, STRANGE, TIGERSON, PSYCHIC, TEN DAYS LATE, THE NEW 1-2, BLUEBEARD, JIGSAW, THE PRIMER, COLE & PILLAR



SONIC UNYON RECORDS PO Box 57347 Jackson Station, Hamilton, ON L8P 4X2
jerks@sonicunyon.com ph 905-777-1223 tx 905-777-1161 www.sonicunyon.com

Somewhere between incredulity and overwhelming enthusiasm, Mina Shum finds herself at the helm of her second feature film, *Drive She Said*, the story of a woman, Nadine, played by well-known actress Moira Kelly, taken hostage from her safe bank teller job and thrust into a dynamic life on the lam. On the surface, it might seem a world away from the dinner tables and playground swings of *Double Happiness*, but peel back the layers and you'll find it's still the same struggle for identity that *Double Happiness* was. Originally written with *Double Happiness* lead Sandra Oh and Chinese-Canadian culture in mind, the script had to be completely rewritten at the last moment when Oh became unavailable due to an HBO conflict. "I rewrote the script thinking, OK, any colour because this film isn't really based on culture, it's based more on gender. So I decided, I'll rewrite it without any of the Asian references and see how it works. Now if it didn't work, I would have folded the whole picture and said forget it, y'know I'm not going to waste taxpayers' money. But it actually turned out to be a better script without the Asian references in it, and in fact I thought if Sandra was going to come back and do the film, I would have given her the new script for her to play."

Though now pulled from the usual Chinese-Canadian context that she mined so effectively in *Double Happiness*, Shum feels the film still reflects what one might call *The Continuing Adventures of Mina Shum*. "I think it's still very based, now more so, on my life experience in that what I had to do was relook at the script and say, take out all the funny jokes, take out all the cultural identity jokes, what is my problem? What is Nadine's problem? What is our problem? To me, the problem has to do with women who are at a crossroads. We're coming into the year 2000, we've had our mothers raise children, get married, white picket fence, the whole nine yards. That hasn't quite worked out for us. Where do we go from here? So I sort of distilled the philosophical question, removed all the superficial and colour references to it, and it became a much stronger story. In fact, it's so autobiographical now, I think people are going to come up to me and ask me if I was ever taken hostage."

Now lacking a lead, Shum found luck with her first try. "Steve [Hegyes], the producer, came to me and said, 'Who do you want?' and I said anybody? American, Canadian, Swedish? Moira Kelly. Because I saw her in *Cutting Edge* and ever since that film I found that she and I shared a similar charm in terms of the kinds of work we want to do, and in terms of our sensibilities. She's got a very wide range, she always plays strong women who also have a vulnerable side, and that's the kind of woman I like to portray. So I thought, Bingo, done."

Drive She Said continues *Double Happiness'* theme of the impossibility of pleasing others and yourself by showcasing Nadine and her initial decision to follow her parents' chosen path for her with a safe job and a safe life. "It's a film about a woman who's tied into the straight path, who's decided, 'Yes, I will walk the straight line.' And then she's forcibly taken out of that, taken

hostage, which I think we all want to do occasionally, be taken hostage from our boring lives or our exciting lives. But whatever they are, we always want to change channels, absolve ourselves of responsibility. ... Because she is stripped from the world that she knows and is comfortable with, she has to deal with herself. She has to say, 'What do I like? What do I dislike? Which way would I go?' And she is very tempted by the new world that's been introduced to her."

It's a choice Shum herself has been forced to make. Through her feature films and various short films, Mina's trying to capture her life, her choices, and why she's made them, through her own eyes. "Every year from 1996, which is the year I turned 30, 'til the year 2000, I'm going to make a 20 minute film where me and my immediate and chosen family reflect on what we want, where we're at and what we're scared of. So it's a documentary, basically."

A graduate of UBC's film program, which she found "very conservative ... across the board," Shum finds herself part of a growing circle of UBC grads who've burst onto the Canadian film scene. UBC grads like Kathy Garneau (*Tokyo Cowboy*), Lynne Stopkewich (*Kissed*), Bruce Sweeney (*Live Bait*) and Mina herself have all found themselves at the centre of attention with their features. "That whole group that's come out of the UBC film program, we were all together when we were in school. We came out of making a film called *The Grocer's Wife* together which is an indie film that no one said could ever be made and we did it. Certainly UBC provided training, it was great for that, having a couple of years to concentrate on your craft. But you can ask Lynne, you can ask Bruce Sweeney, all those guys and ... there's some students who aren't doing anything. So it has to do with gumption and stupidly believing in yourself, I think. You need to be naive, you need to ask, 'Why not? Why can't I do it?'"

Still, Shum doesn't think she's a master of her art form yet. "You have to keep practicing. I don't think I'm out of film school yet. I think that's what has to happen. Just because you go to school for two years doesn't mean you know it. It means you have some experience, it means you know what else you have to learn. That's the most important thing."

Despite increased recognition for UBC grads, most film students still find it requires years of effort and unknown toil to gain any sort of recognition in the American-dominated film industry. For Shum, it took making the choices for independence and freedom that her protagonists from *Double Happiness* and *Drive She Said* make before she could begin the hard work it took to pursue her dream. "I think my first glimpse of recognition was in 1993. I graduated in 1990, so it was three years of severely hard work. I decided to sacrifice the comfortable life and live [the] artist life, which is [making] 900 dollars a month, if you're lucky. And you work on your work and you stay autonomous. You stay independent — independent of needing money, needing anything, just make your art."*

GET CONNECTED TO DISCORDER'S 1997 LOCAL MUSIC DIRECTORY

THE SEVENTH ANNUAL DIRECTORY, CHOCK FULL OF CONTACT
NUMBERS AND ADDRESSES OF BANDS AND THE BUSINESSES
THAT SUPPORT THEM, WILL BE IN THE SEPTEMBER ISSUE. THE
DEADLINE FOR ENTRIES IS JULY 15, 1997.

YOU ARE A (Check one):

BAND/MUSICIAN PROMOTER
RECORD LABEL/DISTRIBUTOR LIVE MUSIC VENUE
MANAGER/AGENT STUDIO OTHER
(elaborate below)

NAME:

DESCRIPTION (15 words or less):

CONTACT(S):
ADDRESS(ES)

PHONE:

FAX:

EMAIL:

URL:

FILL THIS OUT AND MAIL/FAX IT TO US
BEFORE July 15, 1997

233-6138 SUB Blvd., Vancouver, BC V6T1Z1 fax:(604)822-9364

DISCORDER

CiTR
101.9 FM

WASHOUT 
RECORDS • CD'S • COMICS • PATCHES • ETC.
1020 GRANVILLE ST. VAN. BC

688-5464 HARSH?



advertising that's
built to last

822-3017 (ext.3) for info

new t-shirts
from ctr
...get yours
today!



☐ YES! I am still a pathetic little
weenie. So send me a CiTR t-shirt!

Mail Out This Handy Coupon!

NOT AVAILABLE IN ALL SIZES • PHONE 822-1242

• (□ S) • (□ M) • (□ L) • (□ XL) • (□ XXL) •
☐ Purple ☐ Brick ☐ Black
☐ Navy Blue ☐ Burgundy ☐ Red
☐ Denim

Name _____
Address _____
City _____ Province _____
Postal _____ Phone _____

Send \$15 to CiTR to have a t-shirt mailed to you!
or pick one up at CiTR for only \$10!

Send to Pathetic Little Weenie • c/o CiTR •
233-6138 SUB Blvd • Vancouver, BC V6T 1Z1

Magazine
Models

011 232
880 41

BIZZARE
2 On 1

011 592
578 692

Alisha

Call Me & Say Hi

1 268
404 6994

Studs

1 266
404 5305

Wild &
Nasty

011 232
880 49

HARDCORE
HUNKS

011 592
578 695



DISORDER: Is it recording?

Warren: I've got no idea.

Yeah, it's recording. You sound a little tired ...

Yeah, we just played last night in San Francisco, and we had a bit of a show there

and then went out afterwards and I think I

might have got a bit drunk, so ...

How do you like San Francisco?

Uh ... I like it. It's kind of a ... San Francisco is a

bit special for us, because it's the first place

we ever played in America and it has a lot of

nostalgia about the place. When we left

Australia two years ago, we were actually nearly

two years to the day when we played last

night that we left, and I think we played on

about the tenth of March two years ago, and

that was our 'first ever' show in America. It

represented quite a great deal to us because

we'd got some money together, jumped on a

plane, woke up in America, danced around

and around the room together and went,

'fuck! We made it here.'

Was that around the same time that you

played Music West with John Cage?

That's the one, yeah.

That was the first time I saw [the Dirty Three]

play.

Yeah, that was the same year, but that was a

bit later on that we played with John Cale,

not John Cage.

Sorry, John Cale.

Yeah, that was the same time. We were in the

middle of doing a tour with Pavement ...

hello?

Yes?

OK, Yeah, we were doing a tour with Pavement

at that time and Laurie Mercer, who books the

stuff for that festival, it's a festival is it? No, it's

like a thing. What's it called? South by

Southwest? No.

Oh ... North by Northeast?

North by Northeast. Right. He invited us up to

play at that show. [It was actually Music West.]

That was a funny show. There weren't many

people when you guys were on, and what

struck me about that show — more than any-

thing else — was just how passionately you

were playing, even though the audience was

maybe 20 or 30 people in the Vogue Theater.

Well, maybe I've got it wrong but I remember

the response was really fantastic from the peo-

ple that were there.

Oh, certainly.

Yeah, that's what I remember. I mean, I don't

really care how many people come or whatever,

you know? But it's nice to play a place with lot

of people, but you know, we've never been

like, 'Well if there's no one there ...' Usually we

play the best when no one's there, you know?

Some of the best shows that, collectively, we

feel we've done have usually been when there's

been three people or something, you know?

Right. Do you find that you never catch the

best jams on tape, or nobody ever really sees

the best music?

Oh, no, I think they do. No, no, no, no, I think

recording is documenting something that was

like, 'That was then ...' It's like a time, and it

documents the space that the band is occupy-

ing musically, you know? I don't view the

recording process with much respect at all. It's

the way, it's a place in time. It's like if people

wanna go see a band and expect to hear it like

the record and then they don't get that, then

that's their bad luck, because I don't think any

group — I mean unless they play exactly

the same thing, and that's boring to me — I

kind of feel like, you know, if you're gonna

come see the Dirty Three and wanna hear it like

it is on the record then you'll probably be dis-

appointed 'cause it'll be different.

Are you seeing that attitude, that improving

attitude more these days? I feel like I am, but ...

In music?

Yeah, in live music.

In general? I don't know. I unfortunately don't

have a lot of time to listen to lots of new things

and I don't really know what the current state,

I never really know what the current state of

musical trends is. But if that's the case than I

think that's good, you know, as long as we

don't get the Grateful Dead happening again,

[chuckle] I don't know if it's my hang up or

what, but improving is really fantastic, it's a

really fantastic thing. There's a fine line

between self-indulgence and communication.

For me music's always been about communi-

cation, and it's about getting a message across to

people and it's about raw, simple emotions. I

think I've always felt this but I've never really

been able to articulate it because I think my

ideas are formed as a result of being asked

about it because basically the Dirty Three start-

ed playing in the corner of a room, because a

friend wanted a background band and we've

never talked about what to do, how to do it,

what approach we're going to take, or let's do

this or let's do that, you know? It has just

evolved in such an organic way that it's a very

human group. We've never tried to write or

play music in a certain style or whatever. It's the

most honest thing I've ever done in my life and

I've never lied.

Would you say that sorrow or joy is a more

potent musical inspiration for you?

Well, I think both have potency. I don't believe

that only things of merit come from hardship. I

don't believe the idea of the tortured artist,

and there's some divine intervention and then

something is created and the creative process

takes place. I believe that everything influences

you, no matter what it is, and I derive as much

from sorrow as I do from happiness as well and

I think it's basically extremities. Extremities is

really the key thing here. Extreme belief in

something and honesty because I think when

you do something you should do it, you know,

and not just go into it half-assed or nonchalant,

and, 'Oh well. This is my life and here I go.'

Like, fuck, if you're bored, it's 'cause you're

fucking boring. I think you owe it to yourself

because — excuse me here for a minute —

life is such a fantastic thing and you have to go

out and garner these things, take a hold of

them, and work them up. I think that's what

we're about. Like, I read a book for quite a long

time. I used to read a lot of books, and one day

I decided that it'd rather be a drunk at the end

of a bar than read about one. And I put that

attitude to everything that I did, it had some

quite disastrous results and it had some really

fantastic results, but at the end of the day at

last I always felt something strongly.

I guess you need the 'disastrous results' to feel

the good stuff. One comes with the other.

It's a balance. It's like, how do you understand

'hot' if you don't know what 'cold' is? Or how

do you know what's happy if you don't know

what sad is? You need have that to get per-

spective on things, and then to sort of like work

out where you fit, or something. Extremities

always complement each other, and they give

you raison d'être.

Do you see colours when you're playing, or

images? Subconscious stuff?

Uh, no I don't. When I play I always have my

eyes closed and I find it very difficult to look at

people because I find sight takes away from my

concentration. For me — just for me — I don't

know about the other two: everyone has their

own thing, but when I close my eyes then I can

internalize things and project it ... and it has a

strength or something. I don't see colors. I usu-

ally relieve. Sometimes in an hour I can relieve

quite a lot of different things that have hap-

pened to me, which can be really quite dis-

treating at the best of times.

Yes, that's very true. I actually just read about a

study where they discovered that [the sepi-

off] sight really monopolizes the brain's capac-

ity for sensing, and when your eyes are open

your other senses are sort of reduced to like

10% ... and when you close your eyes it really

opens up for your other senses.

Is that right? Where did you read this?

I think it was *Equinox* magazine.

Right. Hmm ... that's very interesting because

that's something I've never read about, but

that's the way I find it to be.

Do you the Dirty Three see any soundtrack

work in your future, or do you have any desire

to incorporate any kind of visuals into the

shows?

I mean, yeah, you know ... we'd love to do

something like that. I think some of our stuff

has been used in some movies. But again,

because of the way the system is, the way

things are, it takes a special person to find

something that they like and then use it. We

would love to do that. We did a soundtrack for

a silent movie called *The Passion of Joan of Arc*

and we performed it once in London. That was

a really fantastic experience.

Is that available around these parts?

No it's not. We did one performance only in

London at the National Film Theatre.

Oh, so it's not available on video or anything ...

No it's not, not. Nick Cave was asked to present

his favourite film and he loved this film. It's by

Carl Dreyer, who's a Danish director. It's called

***Le Passon de Joan d'Arc*. It's an extraordinary**

film in every way. It's a lot of close-ups with the

woman who plays Joan of Arc, and it's really

extraordinary. It's a silent film and he asked us

if we'd do the music for it, and so together we

performed a live performance of the music we

felt went with the film.

That sounds like fun.

It was. It was actually quite an arrogant thing

to take on because it's such an incredible film,

and it doesn't need anything, and I didn't

actually realize until we were to do it, the

magnitude of what we had undertaken, but I

think it turned out OK. I think it turned out

good, you know?

Speaking of unattainable Dirty Three paraphernalia, I read about a demo tape of yours called *Jesur Hands Stained By God's Buttock* ... Really? I don't know anything about that at all.

Oh really? I think I read about it on the Internet.

Oh right, yeah. I don't know anything about that at all. We've got the three records out. There was a cassette, the very original cassette. If I had one, I'd send you it, but I don't have one 'cause we just sold them. We sold about 500. Damn.

That eventually became *Sad & Dangerous*, but that's only half of the cassette: There's *Indian Love Song*, which is on the self-titled album, and there's a Gregorian chant that we play called *Monk's Lament*. It's an old, medieval tune that I found and it goes for about an hour and a half.

Is that related to "Warren's Lament"? What?

Yes.

You know I remember a time when once you used to love me?

Yes.

That was a song that I'd heard from a cassette of songs by a woman called Arletta [sic] and she was a really big, popular person during the "Rambettica" [sic.] period, when the government outlawed the playing of certain types of music, and the bazooki was banned.

Which period was this?

Rambettica ...

Oh, I hadn't heard of ...

Oh, you must listen to this music! Rambettica music it's called. During the Rambettica time the government outlawed the playing of the bazooki, which is like saying you can't play the bagpipes in Scotland. They thought that the bazooki, and also the people who were playing it at the time, were encouraging the young people to take drugs. So it was outlawed, and these people had to perform underground, literally underground in basements and stuff. And Arletta was later arrested for performing, and put in jail. I had a cassette of her stuff, and it's a song written ... well I thought she wrote it but it's actually written by some other people.

Yeah. That's eternal.

So hopefully this will happen a bit later on in the year. I'm going back after ... well we do two and a half weeks here, and then I'm going to Europe. I'm living over there. I'm living in Paris. Do you speak French?

[pause] A bit, yeah. My girlfriend is French. That collaboration [you were speaking of], that kind of life-event or whatever, it seems to transcend so much. Like you know when you might be talking to a stranger, and they'll say something that'll totally affect you, and it comes out of nowhere? Does that kind of stuff scare you at all?

No. I think that's the most profound thing about [humans] is that you discover things in the most obvious places. Like it might be when you go down to buy something like some milk — I don't drink milk, but you go down to buy some candy or something from the store — and someone will just say something to you, and it makes you think, and I really revel in that sort of thing. I think that's the fantastic thing about people: that usually the things that mean the most don't come up in the most obvious places. So like, Obvious is not always Obvious. [laughs] Do you think natural disasters are good things?

Natural disasters? Well ... do I think they're a good thing?

Would you enjoy being in the eye of a tornado?

I've lived close to the ocean for most of my life, and when I travel away from it ... I don't know if it's knowing that it's not around, or if it's the lack of salt in the air, but I start feeling lonely in a way ...

Yeah, I think that the water is such a thing. I mean, we spend the first nine months of our life in water. And for me, as well, the sound of the ocean; there's nothing quite like it. I mean, I want to live, eventually, by the coast, by the water, and hear the sound of it everyday. It has a calming effect. To me, the sound of the ocean, it's like ... well, I can equate it to fishing and going into violin stores. It's like time that's not out of your life. It's a time that's just there. There's not a clock ticking away at you existence, you know, it's like empowering or something. And I find the same thing, I think, with the water.

Yes, I think I know exactly what you're saying. I just went to Morocco, and we went down and stayed on the coast there in this little place.

Nice.

Just fantastic. The water was outside the window. No electricity. Candles. It was really beautiful. Is that open ocean, or sheltered?

No, open. I loved how the water was a different colour. Every ocean's a different colour. I mean, you go to Perth in Australia, the Indian Ocean is such an amazing turquoise colour. It's just unbelievable. You've never seen water look like it, you know?

I've always been curious about the color of the oceans in the Arctic or the Antarctic.

There's a fine line between self-indulgence and communication.



Monk's always been about communion, and it's about getting a message across to people and it's about raw, simple emotions.

Monk's Lament.

No, that's not on there. That's a later song that we wrote about breaking up with somebody. We have a split single out with Low as well now, [with our] version of a song by Kim Salmon called *'Obvious is Obvious'*. Low have a song on the other side. Well, the other side of the packaging! I guess they just come one after another on the CD.

What places have you visited that have had the most impact on you or the most impact on your music?

For me, Jerusalem had an incredible effect on me. We went there to play with Nick Cave and the Bad Seeds, and we supported them. I play with him as well. I went back to Jerusalem for about three weeks and it had a very noticeable effect on me. It's such an extraordinary place. And in Athens we had, I think, one of the most extraordinary musical experiences I've ever had. You know *Horse Stories*, the album?

We had it credited as being traditional because we couldn't find out who wrote it. It ends up that it was written by these two guys, who were quite big composers, you know, writers in Greece. And when we performed it, I didn't realize it was such a big song. The audience [in Greece] went absolutely ballistic. They were singing louder than we could play. I've never had such an overwhelming experience.

That is intense.

Oh, it was incredible. And the look on the other two guys' faces, it was unbelievable. But it was 5,000 people who had never heard us before and it was really quite extraordinary. This year we've managed to send a version, had, I've sent the CD to Arletta. She's still alive. She's about 65. She wants to record with us, and this is indeed a really great honour. We're going to go to Athens and record a version of the song with her. If things work out when we meet up. It's probably one of the most special collaborations I could ever envisage in my life.

I don't know how to describe it, but you can imagine meeting, or doing something with somebody that means the world to you.

Well, I think nature has its beauty, and these things happen. Actually, I met a guy who was in a hurricane off the coast of New Guinea, a little while back, and it was quite amazing, hearing about it. He was right in the centre of it, you know? And it was quite incredible, the account that he gave of what went on. But I think natural disasters are, not disasters ... umm ... natural things ... are beautiful and necessary. I think they're a wonderful thing because they remind people that they're not omnipresent/omnipotent and magnificent.

I shouldn't have called them natural disasters ...

Yeah, natural phenomena, or just natural things that happen, because basic man tries to create its own environment. I say man meaning men and women. Mankind tries to create its own environment — a comfortable environment, or whatever — and they think they can control things. What it boils down to, when you walk down to the ocean, and you take a look at it, man, that will fucking do more for you than anything I've ever seen. You go and see these fantastic things ... you know ... mankind has created some wonderful, wonderful, amazing things, and such beautiful things, and such incredible things, and you look at them and go, 'How could that happen?' But go and take a look at the ocean, and think about how big it is. And I think that's a good bit of perspective.

Have you been there?

No, I haven't.

Hmm ... well, you should. You should go and have a look at it then.

Have you been ...

No, I haven't. I've flown over there one time, but no I haven't been up there. But that should be your next goal.

It's one of my missions.

Make it one.

How big a role does silence play with you personally, or the Dirty Three?

In what ... [pause]. That's interesting. Silence is everything. Silence contains everything. John Cage wrote a piece called '3 minutes and 27 seconds of silence' or something and it's basically like listening to the sound of silence, what's going on. And I mean, silence is crucial. It goes back to that extremity. I find it's what you leave out in music that's important. Because what you leave out enables people to put that in, you know? They create that thing for themselves. What sort of music do you listen to?

[a few silent pauses] I listen to all kinds. I like listening to music that my friends make, mostly I guess, just because that 'personal' thing adds a lot to it.

I tell you what ... you must listen to a record by John Coltrane called *Kulu's c'est Maman*.

Coooloosehman?

Kulu, c'est Maman ... yeah.

Frustratingly, at this point the tape refuses to continue playing.*



JUST ANOTHER SPEED BUMP ON THE INFORMATION HIGHWAY

DISORDER

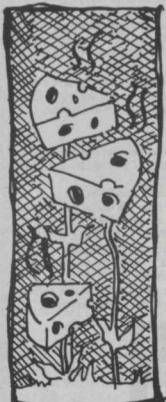


CiTR
101.9 FM

ONLINE

WEBSITE: www.ams.ubc.ca/media/citr

E-MAIL: citr@unixg.ubc.ca



CiTR FM 101.9 Presents

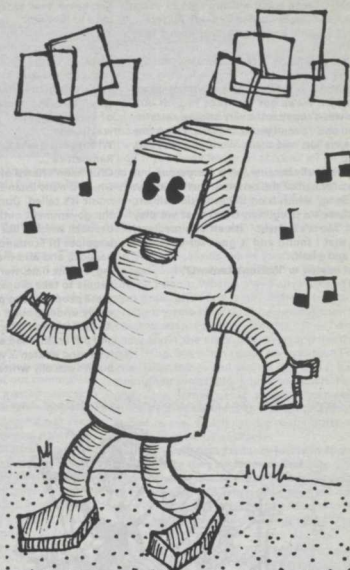


Saturday
May 24th
The Starfish Room
1055 Homer

HEINENKELLER

ambient sound & visuals by Chikara/Truth Channel

Advance tickets available at Track, Zulu, Scratch, & Highlife



from the diary of jonnie loaf boy

April 20th

conducted Consumer Analysis
surveys in 1998, all again using
different questions and follow
up research techniques used
by now, I'm not sure I can
write coherently. Perhaps
I will eventually recover,
but I am not so sure. I am
afraid that the recent cy-
clone of events has left me
permanently damaged. It
has been several hours
since I was freed from the
DJ booth, and I am so
mentally exhausted that I
can barely hold my pen.
My hands are very trem-
bling and the pages of my di-
ary are all a blurry mess.
The air feels oddly thick,
and I feel as if two giant
seahells are covering my
ears. I don't think I have
ever been so tired, yet I
am unable to sleep. My
thoughts continue to turn
in tight circles. I spent the
last two hours lying in
bed, trying to empty my
mind, but I began imag-
ining I'm back in the DJ
booth, and am not able
to shake these visions.
I must sleep. I must!

April 21st

Last night was hell. Sleep, when
it finally came, was shallow. I
dreamt that I was sleeping on the
control panel of the DJ booth, and
that my captors were surrounding
me, watching as I thrashed about.
I kept waking up covered with a
thin layer of sweat. This morning I
am feeling no better than yester-
day. My eyes are red, and my
eyelids black, and my brain feels
like ocean water.

Today I have been trying to put
my diary back in order. I am usu-
ally such a meticulous diarist, but
recent events have thrown my
record keeping into turmoil. My
diary was not with me while I was
in the booth and I was forced to
write my chronicle of the unfold-
ing events on little bits of paper,
and in the margins of CD liner-
notes. I have tried to reconstruct
the ordeal as best I can by gluing
the scraps of diary entries to-
gether, and filling in the gaps...

Day 3 of the Revolution (March 18th)

Campus radicals have taken over the radio station
... again. Those hippies really piss me off. Every
time there's a sit-in at the President's office, they
feel they have to seize control of the radio station
as well. It's all part of that Vive La Revolution crap
that they're so into. You would think this was a coup
d'état or something. Radio stations always get
caught in these sorts of things — it's ridiculous. The
Virgin Murray and I were doing our show when it
happened. We were playing a Nerdie Girl 7" when
three greasy-looking guys burst through the door of
the DJ booth and pushed me aside. Seconds later,
in strode DJ Dinette, dressed in army fatigues and
black beret. She took the mic from Murray and
started to read from a prepared speech. All this
crap about solidarity with our brothers in Cuba,
Peru, East Timor and Québec. All this pop about
resistance, and fighting the power. It made me sick!
I wanted to rip the microphone from her hands, but
I was being pinned to the floor by her three hench-
men. All this time Murray is sitting beside her grin-
ning. I have since found out that he was in on it
from the start. Such betrayal! I swear, I will never
live in one of his bands as long as I live.

About an hour into DJ Dinette's speech, the cops
arrived. I thought I was gonna be rescued, but our
city's finest are pathetic. As soon as they got near
the booth, DJ Dinette's henchmen took out these
slingshots, and started firing doughnuts at them. One
cop had a cream-puff explode all over his face,
and another went down under a hail of French
crullers. The cops quickly retreated to a safe dis-
tance and have stayed outside doughnut-nerve ever
since. The radio station is a huge mess, with cho-
late glaze from floor to ceiling. I am certainly
not going to clean any of this up!

The revolutionaries spent all day drinking col-
fee from dirty thermoses, and making speeches.
I couldn't bare to listen to any of it. Murray,
ever DJ Dinette's lap dog, has dubbed himself
DJ to the Revolution, and has been playing Cu-
ban marches over the air. Later, he launched
into a prolonged tango session, claiming that
"the people want accordion music." Not true at
all. People have been calling in all day, request-
ing indie rock, and an end to the revolution.

A small crowd has gathered outside the sta-
tion. Mostly disgruntled DJs who can't do their
shows, and sticky police officers. Some media
hacks have been mingling amongst them, ask-
ing questions and taking pictures. It looks like
the revolutionaries are gonna get some bad
press. The police are accusing them of eating
stale doughnuts in an attempt to cause serious
bodily injury, and the media are eating it up
(the angle, not the donuts).

It looks as if we will be staying in the DJ
booth overnight. I asked the revolutionaries if
I could leave, but DJ Dinette said there was no
goddamn way they were gonna free their only
hostage. Things are not very comfortable here.
It's crowded, and the floor of the DJ booth is
pretty hard. The revolutionaries won't share their
blankets with me, but they did give me some of
their food. A dinner of dried fruit and bread
isn't exactly the yummiest, but I was told that if I
complained, I would never make it out alive.
Sometimes DJ Dinette can be so cranky.
(to be continued, always, next month)

between the lines

THERE WAS A SUN ONCE ... #1
(half size, 20 pp)

"This zine is a celebration of art, a sharing of creation," states Marty, the editor and main contributor of *There Was a Sun Once* ... I have read the past zine-work of Marty and Bris, two of the best contributors to this zine — an assortment of short fiction from local writers — and I feel that they are both in their element. While I have always enjoyed their work in the past (*Absolute*, *Verite*, *She is laughing to stop herself from crying* ...) I feel that this collection for purposes anything either of them have written in the past.

There Was a Sun Once ... is an eclectic anthology, with works ranging from a chilling tale of a homicidal woman which left me shuddering to a somewhat amusing piece about a man and his dietary habits. One of my favourite works in this zine was a poem by John Young that will leave you with a furrowed brow and an amused smile on your face (I don't want to give it away). Everything in here is stylishly presented, well thought out, and polished.

Send a dollar to Marty Hauck, 1214 Cypress Place, Port Moody, BC, V3H 3Y7.

THIS IS MY WORLD (PONY UP, DONKEY DOWN #4)
(half size, 32 pp)

About two years ago, I picked up a copy of the first *Pony Up, Donkey Down*. I read through it and I was flabbergasted. I swore that I had ever read.

Two years later, I am far more jaded and critical; however, I maintain my opinion that Ryan is a totally amazing zine writer. This is the kind of zine where, at every page, I stopped reading at least three times and said, "That point alone made the entire zine worth reading."

The diversity in content of *This is my World* is a refreshing change from the masses of tunnelled personal zines out there. Granted, a large portion of this zine is focused on the expression of thought and feelings—the majority of the content of this zine is intelligently written and demonstrates Ryan's maturity as a zine writer. What doesn't make you think will make you laugh.

There are seven pages of funny, but informative, record re-

views in *This is my World*. They are worth reading simply for the masterful slogging of *Texas* is the Reason in the amusingly blunt manner that is used throughout this portion of the zine (read: the word "stuck" is used profusely). It is obvious from this zine that Ryan doesn't always take himself too seriously, which is refreshing.

Send a couple of dollars to Ryan Sabourin, 2380 McKay Ave, North Vancouver, BC, V7P 2M9.

BANTHA FODDER #6
(half size, 20 pp)

I have been studying communism a lot in school lately. As a result, the article in this zine about communism and its parallels to the hardcore movement totally fascinated me. Caroline makes some valid points regarding the philosophy behind pure communism (as opposed to regimes that have

new zine reviewer!
hello guy ...

PEPPERPOT #1

(half size, 34 pp)

From a self-proclaimed 50 year old rebel with menopause, comes this smart-looking publication entitled *Pepperpot*. Mother of one, and still having fun, Kate goes off in this one. Included within are pieces covering a wide array of topics such as the Food Not Bombs projects, Leonard Peltier, natural medicine, vegan recipes, as well as a thorough tourist guide to Vancouver which actually serves its purpose quite well (for someone who's lived here for two years now, I still feel like a tourist). Kate really shines when she writes from the heart and shares her thoughts and experiences of raising her daughter and spews her frustrations against a world where the only inevitable guarantee is one of complicit conformity.

A simple well-written zine which portrays someone at the prime of their life, still sticking it to the man. Respect.

Send \$1, two stamps or \$ASE to *Pepperpot*/c/o Kate, RR#6 Site 15 Camp 20, Gibsons, BC, V0N 1V0.

SUPER LEMON #2
(half size, 18 pp)

A zine about nothing in particular? Well, not really. A local zine which seems to work around an axis of a different theme per issue, delves into the well-worn dimension of UFOlogy. Nothing particularly new is covered on the topic, but I still got off on reading those. One interesting fact contained within is that, apparently, our very own government just does not give a monkey's about close encounters of any kind, and actually causes any kind of interest or explanation into the topic last year.

Perhaps this UFOlogy conspiracist stuff has just run its course, but I'd say that the next logical step could be to wait for the revolution of self-proclaimed aliens to form bands, write zines, host talk shows, and open massage parlours in order to finally ease our minds about their impending earthly infiltrations. But then again, we did have DEVO: "We are not men ..."

Send submissions, letters, etc. or a toonie to *Super Lemon*, #125-9300 Glenora Ave, Drive, Richmond, BC, V7A 1Y8.

RING IN THE SPRING at the PIT PUB!



HOCKEY PLAYOFFS ALL MONTH LONG!

Celebrate Holidays from around the world at the
PIT

MAY 1st ICELANDIC LABOUR DAY

MAY 5th CINCO DE MAYO

MAY 11th MOTHER'S DAY

MAY 24th VICTORIA DAY

MONDAYS
MELROSE MONDAYS

TUESDAYS
CHEAP WINGS & CHEAP DRINKS

WEDNESDAYS
PUB NIGHT

THURSDAYS
JAM WITH CRAZY DAVE & THE HYPERDRIVE

FRIDAYS
RETRO DANCE PARTY

SATURDAYS
PARTY NIGHT GREAT SPECIALS

SUNDAYS
X-FILES SUNDAYS
SEE IT HERE FIRST
7 PM & 9 PM

THE PIT PUB • IN THE BASEMENT OF THE STUDENT UNION BUILDING, 6138 SUB BLVD. • 604-822-6511

Super Lemon

A zine about nothing in particular



been carried out in "communist" countries) and its similarities to the philosophies behind hardcore. She further explores the US government's violation of civil liberties — particularly free speech — in relation to the strong anti-communist climate in America throughout the late twentieth century.

Bantha Fodder also features some beautifully written personal writing about dreams, surroundings, and other earth-shaking stuff. The book reviews kicked butt, as did the layout. The layout was clear and aesthetically pleasing and I particularly liked the cover.

Send two dollars to *Bantha Fodder*, c/o Caroline, 31 Yellowstone Ct., Walnut Creek, CA, 94598, USA.

basslines

by dj noah (djnoah@cyberstore.ca)

Back in April, I was treated to a great show at Graeceland. Featured bands were **Hallen Keller**, **Ottobon and Fluid Ounce**, the evening began with some minimalist dabbish pop from Fluid Ounce, featuring a drummer and a bass player, and was followed up shortly thereafter by the drum 'n' bass-infused Ottobon, whose tandem drummers did an impressive job of laying down live jungle beats.

The evening culminated in a flurry of percussion deftly pounded out by Hallen Keller, whose performance was one of the best I have ever seen. Unfortunately, they are somewhat reluctant to grant interviews, but I was lucky enough to have Ottobon join me in the studio during my radio show and the following is what transpired.

Introductions:

James Maxwell: drummer, Rys Garroway: drummer, Chris Carlson: bass, Steve Maxwell: guitar, keys, John McFarland: DJ (Chris).

Chris, you are in both Fluid Ounce and Ottobon. Is one project older than the other?

Chris: Ottobon has been around for about a year and a half, and this [April 5th show] is going to be Fluid Ounce's first show. We really just put this project together because of our interest in hip-hop.

Did you all know each other before forming Ottobon, or was it more of a 'band seeks bass player and drummer' formation?

James: Rys and I used to hang out at some of the clubs and listen to the music and think about how we could do that live with real drums. We did this for about

a year before we finally put our ideas into tangible form. It wasn't much jungle to start with, although that was the most interesting type of music to us, but it did evolve into that. It started off as almost progressive, but it quickly changed because you can only pound out 4/4 beats for so long before you get bored.

How has the response been so far? Are people starting to accept drum 'n' bass a little bit more?

John: We have played about six or seven shows now, most of which have been at the Chameleon on Sunday nights and we are finding that, each time we play, the reaction from the crowd has been a lot stronger. I think people are really interested in seeing two live drummers and how they create the beats, because when they see them create it becomes more organic, and the visual aspect helps peo-

ple dance to the music because they are seeing a real person drumming, not listening to computer-generated beats which can be altered in so many ways that they seem too fast to dance to. The barriers get broken down between the audience and the band when you play live, and this personal interaction has really helped as well.

Are you encountering any of the jungle stigmas being attached to your group, and do you find that there are particular types of people who listen to jungle and other types that won't even accept it as a true form of music?

Jungle crosses all genders, race, and groups and creates such a positive, wide-open vibe that anyone will feel right at home in the scene. Anyone who disses jungle just doesn't know what's going on. Of course, you will get people who just won't give it a chance, and those are the people that create the stigmas and attach them to us, but we don't pay any attention to them.

Does your music fall under any one type of jungle, or do you stay away from labels and just play what sounds good to you?

At times we are more trip hop, but drum 'n' bass is where we try to get most of our rhythms from. We are trying not to be too narrowly categorized into jungle, even though that is the main thing that we are doing.

Have you had any type of reaction from any record labels, or is that something that will happen in the future and isn't something that you are aiming for at the present?

It would be tough to get a response at this point because nobody really knows about us. A record is something that we would like to do in the near future, but right now it isn't our main goal. We have recorded some stuff but have encountered financial difficulties, so we are trying to get some money together to finish up a mastered version of our rough songs.

What about musical influences? Do you only listen to music [similar to] what you play, or do you have varied interests in music?

Chris: Like stuff like the Cocteau Twins which provides a kind of ambient background, as well as hip-hop and lots of other types of music. I just love music in general and love to play. I really like

the guys that I play with and we each bring diverse musical tastes into the band. John listens to lots of jungle and ambient as well, like Brian Eno and Phish. There are a lot of isolationist ambient artists that give me ideas for structures of our songs. Is it a collaboration when it comes to writing your songs, or do they come mostly from just one or two of you?

Every one of us has come in to the studio at some point with a bassline or an ambient riff that a song could be created around, but there really isn't any one of us who does more of the writing of the songs, because we don't actually write them down. They tend to be spontaneous to the point where we may work on something in the studio, and then it sounds completely different on stage.

Does that improvisation carry over into your live shows?

Definitely. We have a framework that we start with, but we always take twists and turns and just go with what comes right at the time. Some of our songs are more structured and layered out, but for the most part they are wide open so that we can do whatever we want, whatever sounds good to us at that point.

NEW WORLD GRAD FRI MUSIC COMMAND IS TO P FOR OUR

BILL REITER

THE MOLE OF SOUL

SUNDAYS 7-9PM
CJVB 470 AM
103.3 FM (cable)

MAY 1997

EL TOPO EL PEZ

1. A WALKIN' THING	SHIRLEY SCOTT	CANDY
2. MUGABITION	CECILE NAIKAT	MARQUEE MUSE
3. WAKAT THERE	EXODUS QUARTET	INSTINCT
4. SKARAVAN	JAZZ JAMMIE	RYKODISC
5. GRAND ENCOUNTER	DIANNE REEVES	BLUE NOTE

MOLEDEE OLDEES

HUGH GRIFFITH	DANCE HALL SESSION
TITO PUENTE	IM GOING FISHING
SINGING WARD	WHO'S THE FOOL
RON HOUDEN	I LOVE YOU SO
HENRY HANCOCK	WATERMELON

THIS MONTH

1. MITKA BOSE
2. JACOB HILLS
3. GIGANT TURNER
4. LUCIANO
5. GIGANT TURNER
6. DREI HILL
7. JACOB HILLS
8. JACOB HILLS
9. JACOB HILLS
10. JACOB HILLS
11. JACOB HILLS
12. JACOB HILLS
13. JACOB HILLS
14. JACOB HILLS
15. JACOB HILLS
16. JACOB HILLS
17. JACOB HILLS
18. JACOB HILLS
19. JACOB HILLS
20. JACOB HILLS

LAST MONTH

1. MITKA BOSE
2. JACOB HILLS
3. GIGANT TURNER
4. LUCIANO
5. GIGANT TURNER
6. DREI HILL
7. JACOB HILLS
8. JACOB HILLS
9. JACOB HILLS
10. JACOB HILLS
11. JACOB HILLS
12. JACOB HILLS
13. JACOB HILLS
14. JACOB HILLS
15. JACOB HILLS
16. JACOB HILLS
17. JACOB HILLS
18. JACOB HILLS
19. JACOB HILLS
20. JACOB HILLS

NEW WORLD GRAD FRI MUSIC

1. MITKA BOSE
2. JACOB HILLS
3. GIGANT TURNER
4. LUCIANO
5. GIGANT TURNER
6. DREI HILL
7. JACOB HILLS
8. JACOB HILLS
9. JACOB HILLS
10. JACOB HILLS
11. JACOB HILLS
12. JACOB HILLS
13. JACOB HILLS
14. JACOB HILLS
15. JACOB HILLS
16. JACOB HILLS
17. JACOB HILLS
18. JACOB HILLS
19. JACOB HILLS
20. JACOB HILLS



Ah, Spring. I am so young and carefree and I think I've chosen a last name after freeing myself from the deluge of helpful replies received from faithful DISORDER readers. Gracias one and all for your surname suggestions ... but it was ultimately a pack of Spiderman playing cards that dealt me my fate.

From henceforth I shall be Stu Marvel — champion of the people! Thank you, everyone. I shall miss you.

VARIOUS ARTISTS Have Reverb ... Will Travel North Instrumentals of Intrigue

The Surfdusters, Lunar Mar-mots, Quasnet and Mark Bradie's Lost Beavers do skiffy instrumentals while prancing wildly around in Bermuda shorts. All Canadian. All surf. Catch the wave! If you're interested, the Surfdusters also produce LIVEWIRE — the Canadian Magazine of Instrumental Rock. Address is in the liner notes. Fireball Records 4337 Panchal Avenue, Burnaby, BC, V5G 3S4

PEATMOS

Earl Grey Tea
Kooky Japanese pop lyrics are often unsurpassed in friendly weirdness and lack of harmonious participles. Like this happy four-song clamour out of Tokyo as bizarre as it is charming — especially "Mad Cow Disease," a sing-a-long lament for the animals. Cute but not too cute. (Sonorama Records, PO Box 25952, Los Angeles, CA, 90025)

KENT 3

Burl Ives
Cranking straight into fifth gear, this slip o' plastic zips into a monic surf instrumental and doesn't let the pace slow from there. Mostly straight-arm, wide-eyed punk-pop — plenty reminiscent of The Jam — these fellas know how to rock. Slip this on your turntable and watch the party erupt. (My Fat Ass Records, PO Box 45133, Seattle, WA 98145-0133)

THE MANY MOODS OF MARLON MAGAS

Melt your Gold Into the Shape of a Girl
Wizzy jazz skronk guaranteed to knock heavy objects clear off your coffee table. These discordant beboppers hail from Chicago, but they're released on our very own Scratch label. Why not win one for the home team and pick these ragin' fellas up! (Scratch

Records, 109 West Cordova St., Vancouver, BC, V6B 1E1)

MATTHEW BUDDEN

Long Drift Sleep
As long as you're scooping the local crop, you ought to check out the very polite Mr. Budden's double shot of deeply-felt atmospheric folk. About 1000x better than most of the acoustic stuff currently being spewed outta the sea of mediocre labels, Long Drift Sleep is lowkey, well-crafted and sinuously poetic. Intoning his often creepy vocals with all the severity of a medieval soothsayer, Budden wraps a dark blanket around your shoulders and invites you into his watery lair. Should you go in? (Lou Records, 2868 E. 5th Ave., Vancouver BC, V5M 1N5)

WILL OLDHAM

Patience
Mr. O drops the Palace moniker entirely (was it all getting too confusing?) and spins two stark acoustic dramas that unfold directly upon your breaking heart. Melancholy, tragic and achingly lovely, a song like "Patience" is the reason I keep coming back to the Oldham fold. Nothing else is so efficiently depressing and yet so comfortably soothing at the same time. (Drog City, PO Box 478667, Chicago, IL, 60647)

KISSWHISTLE

Melvis + the Clownbey
Simple goofy boypop from the neighbourhood sandbox that gobbles down like so much Sara Lee. If good-natured ramper room antics are your style then dig right in kiddies! ... but don't have too much before dinner! You wanna make Mom mad at us? (Sovayr Records, 125 Valleyforge Dr., Cranberry, PA, 16066)

THE METRONOMES

Meditation Suite I-III
Barry Phipps orchestrates his first post-Cocktails project with filling music for cello, violin, piano and bass clarinet. Springing from the some diversely inbred Chicago well as Rachel's, these three suites are similar to, and often lower than, most of the Rachel's material. And that's saying a lot. Loud, soaring and so pretty pretty pretty pretty. Nice sleeve, too. (Searchlight Records,

distributed by Carrot Top Records, 2438 N. Lincoln, 3rd Floor, Chicago, IL, 60614)

HUGGY BEAR

Long Distance Lovers
I am bruised by beautiful rocks. These British noises dragged themselves to San Diego to record four slabs of muddled punk with their trademark breathless howling vocals for me, and I am suitably grateful. Like an angry Cupid Car Club with a heavy dose of mad, battered horns wall around scrappy guitars around disheveled drums amid the pounding of my heart. Do I like this? Yes I like this. (Gravity, PO Box 81332, San Diego, CA, 92138)

THE VIOLET HOUR/VYV Split

Perhaps you've been wondering what the folks in Thunder Bay have been getting up to lately! All is revealed in this split which has the muscular laddies of Violet Hour kicking up a gritty racket against the organ-pumped garage instrumentals of VYV. Violet Hour I think must listen to Ministry — that stultifying growl had to come from somewhere. The thoughtful kids in VYV I appreciate for kindly providing with descriptions of their aural landscapes: e.g. "Idaho Potatoes is about potatoes grown in the far away land of Idaho." Thanks, guys. (Bleak Records, PO Box 29102, Thunder Bay, ON, P7B 6P9)

PORTRAITISTIC Spying on the Spys

The advance single from the new full-length, *The Nature of Spys*. So there's little reason now to shell out night-on-five bucks for our meaty B-side song, right? Oh, not so. If Mac McCaughan's life apart from Superchunk makes you tingle with its thoughtful lyrics, sweeping instrumentation and peaceful mastery ... then this little number was written just for you, baby. "Do You Want to Buy a Bridge?" surpasses any song on the [admittedly fine] new album. If plaintive and winsomely gorgeous is your thing, run right down to the record store and make this yours. (Marge Records, PO Box 1235, Chapel Hill, NC, 27514)



VIRGIN MEGASTORE

Nice Rabbit.



BETTIE SERVEERT
DUST BUNNIES

\$14.99 CD

SEE BETTIE SERVEERT PERFORMING LIVE
@ THE RAGE SUNDAY, MAY 4TH



MEGASTORE
VANCOUVER
MUSIC • MOVIES • MULTIMEDIA • MORE

ROBSON AND BURRARD 604.669.2289

Feed your soul, then feed yourself. Visit our cafe on the upper level.

VIRGIN MEGASTORE



and review

BLUR

(EMI)

Okay, the last thing I want to ever get into is one of those big stupid arguments on which Brit pop band is better: **Blur** or **Oasis**. First off, let's compare every single defect these two bands and others such as **Ocean Colour Scene**, **Manic Street Preachers**—and hey, let's throw in the **Spice Girls** in there for good measure—have in common: 1) once they achieve a modicum of stardom, their egos go through the friggin' roof, 2) they all feature lead singers whose voices are in dire need of a spine doctor, 3) they all think showing their genitalia makes them cooler, 4) they all need to see a dentist.

However, let's be fair to **Blur**, for after all, *Wonderwall*, once *Oasis* got their act together, people stopped paying attention to **Blur**, the guys who started the "badly needed" Britpop revival. After *Parklife*, for example, who noticed *The Great Escape*? For that matter, absolutely no one noticed *Modern Life Is Rubbish*, one of their seminal albums. Being a *Blur* fan at the time, I was rather offended by that.

So where does this album compare to their past efforts? Admittedly, their past efforts were stronger, but at least they aren't as repetitive as *Oasis* in their musical genres. Perhaps *"Battlebum"*, "Song 2" and "Death of a Party" can be regarded as pop rock classics. Frankly, I don't care, three songs don't on an album make (as they would a techno album). This isn't *Modern Life* in terms of quality, but compared to the sonic deluge a lo *Spice Girls* (see *hell*) that swept the Britpop awards, *Blur* is the best England has got to offer in terms of guitar music.

Christian

NICK CAVE AND THE BAD SEEDS

The Boatman's Call
(Reprise/Warner)

A friend of mine came over and I put on *The Boatman's Call*. She promptly fell asleep and when she woke up she said, "The whole time I was asleep I *was* thinking, what is that music?" OK, some people think **Nick Cave** is a little strange and yes, he is. A recent article in *Arena* magazine expressed surprise that Cave is still even alive.

The Boatman's Call is twisted and beautiful as you might expect from Cave, but not as blatantly morbid as some of his other work, like the blocky hilarious duet he sang with **Polly Harvey** last year. This album is a cycle of

muted love songs among which "Black Hair" and "West Country Girl" are some of the most affecting. The songwriting is immensely skillful, the arrangements effective and unobtrusive and the atmosphere inviting to the listener. Who else but Cave could weave in the cumbersome lyrics, "I don't believe in an interventionist god," and still make it sound poetic?

Kris Rothenstein

DELERIUM Karma

(Netwerk)

The latest disc from this **Front Line Assembly** side-project finds **Bill Leeb** and **Rhys Fulber** exploring much of the same territory they covered on *Semantic Spaces*, the hugely popular 1994 album that spawned the hit single "Flowers Become Screens." But *Karma* finds the pair forsaking some of the gimmicky techno rhythms and delving deeper into world-music sounds, making for a richer sonic palette. The Gregorian chants that invite gods to dance, compared to *Enigma* are still in evidence, but they are joined by samples of tribal drumming and singing from Brazil and Africa.

The emphasis is definitely on sonic, this time around, with former **Rose Chronicles** singer **Kristy Thrisk** returning to lead her formidable pipes to three tracks. **Camille Henderson** and **Sarah McLachlan** are also featured on the album, so I think it's a safe assumption that **Leeb** and **Fulber** are fond of female vocalists with ethereal, angelic voices.

Most likely to "flap the chart" is "Flowers Become Screens" is "Euphoria (Firefly)," with **Single Gun Theory's Jacqui Hunt** on vocals; it sounds like a conscious bid for top-40 radio play. The prior songs are fine, but I prefer the ambient, drifting stuff, like the ten-minute-plus "Koran," which features complex snippets of a voice singing verses from the Muslim holy book mixed with subtle synths, over a hip-hop beat. It's simple, but stirring.

Karma has moments of sheer beauty and more are revealed with each new listen. While I suspect some of the more overt pop tunes may start to wear on me after awhile, at the moment, I can't think of a better album to dance, meditate or make love to.

John Lucas

ANNA DOMINO Favorite Songs from the Twilight Years

(Janken Pon)

What a beautiful thing is this CD.

I've no clue who this woman is, but her songwriting and musical delivery is perfection in digital format. This album is a collection of Anna's personal favorites, and the songs are sure to become your favorites as well. Play this on a lonely evening and you'll get caught up in the emotions she communicates so well. There's not a rotten tune in the bunch. This is a music even a mother could love; an aurally pleasing experience on every level.

Julie

DOWNWAY Downway is as Downway Does

(Various Artists)

Milk the Cow
(Hourglass)

Downway is a new school punk band from Calgary. They play the same basic type of punk that's all the place nowadays, so they're not breaking any new ground, but they stick out because they do it better than most of the other bands. The ten songs on this album are all very strong, with some nifty time changes and very tight playing. The only problem with this album is the three requisite "hidden" tracks which should have remained off the album, but it's a minor problem, easily avoidable.

Downway also has five new songs on *Milk the Cow*, a four-band compilation with *Showdown 76*, *Belvedere*, and *Big Daddy Riter* rounding out the bill. The stand-out on this album is definitely *Showdown 76*. All four of their songs absolutely blew me out of the water. They have incredible punk songs with a weird poppy side to them, watch for this band. *Belvedere* had only been together for three months at the time of this recording but the songs are still pretty darn good, and they have amazing potential (there's a great jazz breakdown on the last track). The weak link of this album is *Big Daddy Riter*. The singer's voice makes these mediocre tracks painful to listen to, but they—what's why CD players have a program button; and the other three bands are well worth checking out.

Some Guy

DUB NARCOTIC Boot Party

(K)

Damn that **Calvin Johnson**. Once again, he fouls up the **Dub Narcotic** experience by stringing it out. If he'd kept himself busy behind the scene... The grooves on this album are catchy, and the songs without vocals or with the talents of **Lols** are fun to listen

to. If you can put up with Calvin's obnoxious voice, you'll like the whole shebang — if you're like me, you'll pre-program your CD player to omit those songs that grate so distastefully on the nerves. The band is great and they're what they are in spite of Mr. Johnson, not thanks to him.

Julie

GENE Drawn to the Deep End

(Polydor)

That UK music scene (**Blur**, **Charlatans UK**, **Cat Pulp**, etc.) doesn't do a whole lot for me, though there are a few bands that I don't mind: **Boo Radleys**, **Radiohead**, and... **Gene**.

Gene's sophomore effort, *Drawn to the Deep End*, is, generally speaking, a more "mature" album than their debut full-length, *Olympion*. They tend to sing right out the door, but incorporating a lot of piano. (After checking the song lengths, I realized the tunes weren't all that long, they just seem that way.)

And the lyrics! Let's see: "our love it will shatter all," "incomplete of love," "I'm drunk for your love," "can you love me? I really do want to show you I love you," "still crying for love," "without love I am empty," "aching for love," "the love that you never had" — well, you get the picture — a little on the soppy side.

Yeah, Gene seems somewhat pompous and that alone would normally turn me off, but I'll admit it — I like these guys. And, oh yeah, they're also helping to keep the legacy of **The Smiths** alive. It's a dirty job, but Gene has to do it.

Fred def

gob/ANOTHER JOE Ass Seen on TV

(Landspeed)

For me, *gob's* self-titled EP was mind-altering. I bought it a couple of years ago at one of their live shows and I was blown away. I couldn't stop listening to it. There was an energy behind the music that was lacking in most of the shit I listened to in that day. Never before had 15 minutes of music held my attention for so long. I still listen to it lots and I still think it's awesome.

That said, *gob's* *Too Late... No Friends* was kind of disappointing. I looked forward to its release for quite a while and when I finally heard it, it just didn't seem right. There were some damn good songs on it, but there were quite a few filler songs as well.

Which brings us to *Ass Seen on TV*. Combine the production of *Too Late... No Friends* with the energy of the EP and, well, that's what we have here. Short, fast So-Cal style punk songs (for the most part). "The Other Way" and "Hooray! [He's Goy]" are two of the best examples of this. They change things up a bit, though, too. "B-Flat" sounds like it was taken (stolen?) directly off a *Screaming Wessell* album (and I've already heard it a couple of times

on the radio). The **Another Joe** half of the split is good too. I'd never heard anything from them before, but this is decent. They have a musical style very similar to *gob's* (which makes sense seeing as they're on a split together). Anyway, if you like *gob*, you'll like both halves of this album. If you haven't heard either of them, you should try it anyway and support two good local bands.

Dave Tolani

THE HUMPERES Plastique Valentine

(Epitaph)

Imagine: a melody breaks into your house and smashes your dog to death. It breaks up, it breaks up, your mom, kicks your dog and stomps on your piano for good measure. It hunts you down, pins you to the floor and rips your head right off. You're dead. It chucks it in the oven and slowly bakes it until it's an indistinguishable solid mass. It aops it in a coat of paint, runs next door and forcefully shoves it up your neighbor's ass.

Voila. One plastique valentine. Dave Tolani

MANIFOLD Novosibirsk

(Transiberian)

Quite simply the best in Vancouver. These guys and gals are unabashedly the last hope for music in this city. Get fucking real, *Novosibirsk* is dead, and this *Frankenstein*, postmodern, free-form collage, cockless, rockless noise at its best. One part *Art Ensemble of Chicago*, another part *Sun City Girls*, a little *Arto* (the cover "Coda to Man and Boy") and a little bit *Naked City* and **David Sheen**, this album makes me so happy I could buy it twice. Their second release (first full-length, first on CD) does just about everything their first (a split-cassette with **Happily Manibab**), **Nexus** Western, didn't do.

Either you like this album or you stupid. It's that simple. The guts of *Novosibirsk* is a piece entitled "The Bottle," which rails against corporate oppression while making you chuckle. You are deep within the epic tradition on this one — "Miles Runs the Voodoo Dance" meets "The Legend of P.I." head on. It's a call to arms for everyone who has ever worked a shitty warehouse job with corporate ladder-climbing assholes for co-workers. You needn't be ashamed of Vancouver any longer — *Manifold* has arrived.

sean c.

MARS NEEDS WOMEN Sparking Ray Gun

(Discovery)

Their sound is definitely a mix of the "Seattle Garage Band" and "B-Flat" of *Novosibirsk*. The **Students of the United States of America**. It's cool, but everyone and their dog has this hard rock sound nowadays. (Great material for the "Lame List" on

Almost Live). The sound is not original, it's commercialism at its worst.

However, there was some heat in the music with "Big American Cars." Not bad for one out of 12 songs on the album.

Markus Schmid

KATE & ANNA MCGARRIGLE Matapedia

(Hannibal)

Definitely not a collection of three-minute pop songs. **Kate** and **Anna** McGarrigle are Canadian folk darlings, show that they haven't lost a step in the six years since their last recording. It's a catchy, ethereal collection of what could almost be called lullabies on love, lost love, and death. Only once or twice the album falls into the folk trop of pretentiousness.

The album feels very mature — not condescending, but in tone. — The floating harmonies sometimes feel like parlour music from the turn of the century. Sometimes, the music has an older woman's Celtic flavour — but at other times their French-Canadian background bubbles forth. A well-crafted album by consummate musicians.

Paul Kunderewich

MIGHTY MIGHTY BOSTONES Let's Face It

(Mercury)

Once upon a time, **The Bostons** released an album entitled *Sticks, The Devil, and More*. This is not that album; however, this album could be called *Lounge-core*, *The Treble*, and *More*. To me, this is a sad departure for the Bostons. It's highly overproduced. Dickie's vocals are smoothed out, the fire and drive have been extinguished, and almost all of the anger has been removed from the band. As my friend so aptly put it, "It sounds like they recorded it on couch syrup."

While there are a couple of tracks that still resonate the old Bostons magic, it doesn't sell the whole CD, and it just serves to remind you of the way things used to be. Fans of *Moon Records* ska may find something of interest here, which is fine — I have nothing against *Moon Records* — but I just don't see the Bostons, and I can't get behind this gentler, gentler change.

Mr. Chris

NO FUN AT ALL Out of Bounds

(Revelation)

Being the visceral guy that I am, I was initially attracted to this CD by its cool, vibrant cover (an army of **Big Bad Beetleborgs** troops emerging from some swampy, pod-like spaceship on an alien, barren world). The CD has nothing to do with this image, of course, although the band members are dressed in some sort of *Apocalypse* picture of a NASA space crew on the book cover.

The music is clean with a fast, straight-edge sound featuring catchy tunes and smooth lyrics —

a close call all the way. On the disc dates: irrelevant lyrics, a little lightweight for hardcore, and no entraining nordic accents (the band hails from Sweden). Perhaps middle of the road, but hey, for cruising down life's highway there's no better place sometimes.

J. Boldt

REDD KROSS
Show World
(Quicksilver/Mercury)
Isn't it weird how you can go from loving a band to hating them in such a short time? I loved 1990's *Third Eye* and couldn't wait for their next CD. To put it bluntly, I hated the follow up. *Phasesifter*, but, nevertheless, I figured I'd give their new album *Show World* a chance.

Yep, they're still doing that sugary '70s heavy on the harmony pop rock thing. And it is ever boring! It just sounds so generic and uninspired to me, which is a shame because I wanted to like it. I just don't dig **Redd Kross** like I used to. Maybe it's my old age setting in.

Fred defr

SATISFACT
The Unwanted Sounds of...
(Up)
Satisfact
(K)

Ladies and gentlemen: my new "favorite band." Honestly, I can't get enough of these lads. Where to place them, though? They certainly fall somewhere under that "new wave of new waves" categorization. And, like *Stereolab*, they have an obsession with electronics. Somehow they, too, manage to avoid nostalgia and kitsch pitfalls, though. Lead guitarist and singer Matthew Steinkis is also a member of *Mocket*, but here he doesn't even sound like the same person. His persona here is kind of smooth, brooding, sulky and icy.

The mixes on these two albums are vastly different. For some reason Steinkis's voice is much deeper on *The Unwanted Sounds of...* and, Satisfact, to me, sounds more angular, more

disparate.

The Unwanted's "Dysfunctional" is a true gem—an ode to those who come sowing the seeds of destruction into every encounter, every relationship. At other times the album becomes *Joy Division*-istic (Closer era).

Satisfact is brilliant through and through. "Demonstration" has one of my favourite guitar openings since "Repeater," and finishes with some finely theremin work (applied) courtesy of **Steve Flak**. "Now Things Work" sheds another scorching glow toward the dysfunctional relationship, then loses its centre, falls apart. "Are You Gifted?" (with its almost Glass-influenced intro), "Accident the Motion" and "Four Sided" have all been on serious high-rotation in my little world.

Satisfact certainly has a distinct "sound"—one that sounds somewhat suspect on paper—but they're remarkably talented musicians who don't get bound up in musical clichés anywhere; here, over and over again they manage to remain exploratory.

Addendum: check out their (K) single too with two "hits," one of which has great vocals from one **Lols Maffeo**.

joe bliggs

SELEATER-KINNEY
Dig Me Out
(Kill Rock Stars)
At last, I know what angels sound like.

Mr. Chris

ELLIOTT SMITH
either/or
(Kill Rock Stars)
Whereas the artwork for Mr. Elliott's first is in *Heatmiser* Smith's previous releases have generally kept things shrouded in a fair bit of mystery. Mr. Smith is featured right there, up close and in person, on the cover of his latest long-player. The scene is the lavatory and/or dressing room of some dark, dank subterranean joint somewhere. Mr. Smith is seated. The walls and the large

mirror behind Mr. Smith are covered with graffiti—much of which is suitably crude and vulgar. Mr. Smith is wearing a black shirt that may or may not be a **Hank Williams** Jr. tour shirt; a black baseball cap with "Heller" logo rests on his head; his hair is dyed black; he holds a cigarette in his hand. He is tattooed.

But here we have a "due" to what rests within. His paasio (on his upper right arm, peeking out beneath his shirt sleeve) is one of "Ferdimand the Bull." Not the Schlitz Mall Liquor Bull. Not the Chicago Bull. *Ferdimand the Bull*. Ferdinand the flower-stiffen' bull, children's book hero.

Either/or features sullen, withdrawn, acoustic-based folk/rock in the **Nick Drake** vein. At times here, Mr. Smith is just a bit too talented for his own good—he's capable of too many chord changes. My favourite songs here are those that are starker, more driving: "Between the Bars," "No Name No. 5," "Cupid's Trick," Mr. Smith even manages to get "plugged in" (seriously). Oh: Mr. Smith is a talented lyricist, with a knack for achingly beauty.

joe bliggs

THE SOFTIES
Winter Pageant
(K)

I hear you asking, friends, if there is a soundtrack to love and, more importantly, cuddling. Happily, the answer is yes, and it's called *Winter Pageant*. No one but the inimitable **Rose Melberg** could make breaking up, or a similar point of the heart, sound so darn fuzzy and yummy.

Yes, you heard me right, everything on this album sounds beautiful. Meeting someone is beautiful. Going out with her/him is certainly beautiful. And even breaking up, which previously was hard to do, has now been smoothed over and is, well, beautiful.

Fans will find nothing stylistically new from **The Softies**. This is not their prog-rock con-

cept album. They are doing what they've always done so well, except this time I think they've surpassed themselves.

Mr. Chris

SUKPATCH
Haulin' Grass and Smokin' (Slabco)

Yeah! Good lo-fi music to move to is right here, folks. Take a listen to **Sukpatch** if you want a break from all that polished techno—they prove less is more. There are some crazy complexities in the mix and clever lyrics to boot. A strong album from a relatively unknown band whose charm is derived from the seeming spontaneity of the music. This album is a must-have for everyone just waking up to the wave of remarkable joy.

Julie

THATCH
A Rival
(transiberian)

This one ain't for the kiddies. From the transiberian kitchen comes another masterpiece. While some critics have found *A Rival* threatening, I have a sense of humour and *Thatch* is funny, really funny. Totally deconstructed spoken word(s) set to sluggish rock riffs and quirky soundbites, this album is guaranteed to piss Tipper Gore off.

I Beck were good, he would be in *Thatch*. But he is bad and he is not.

Listening to the album I find myself laughing yet crying because what I'm laughing at is my own life and teenage years. And laughing at yourself is hard to do. Similar cuts include "Queen Eats Meat," "Potter" (three boys and a girl ramble on about MASH), "Sam Yala" (about skipping a step between pumpkin' gas and baking the bread) and my personal favourite, "Down Parker" (the one about the high school slut and the asshole jocks). Thankfully unpolitically correct music for the sons and daughters of yuppie-dickheads.

sean c.

VARIOUS ARTISTS

The Easy Project II

(Sequel)

Most of the stuff fending the "cocktail nation" scene evolved in the '40s, '50s, and '60s (I feel the best of so-called "lounges" music comes from the mid to late '60s when the post-war aesthetic suddenly merged with modernism and, ultimately, psychedelic experimentation). Often overlooked, however, is the era immediately after this period—the movie and TV theme music from the late '60s and early '70s—music which signalled the demise of the big band and the arrangers and conductors as pop icons; in an effort to compete with "the kids," big bands got down and funky as they then could; they had to or they were going to die. The "Lush Life" phenomenon was over—the music got harder, heavier, and faster.

The *Easy Project* people have given us, as they have in their past releases, "20 Loungecore Favourites," a good cross-section of this wonderful, hybrid sound—funk, pop, big band, and rock and roll all in one. Most of this music also encapsulates an anti-era of entertainment—**Ray Budd and his Orchestra's** "Car Chase" is every chase scene you've ever seen from the '70s, when all you needed was an abandoned backyard and a pile of cardboard boxes to smash in for excitement.

House of Loungecore is a treat and we can only hope the *Easy Project* people continue to put stuff like this together—explorations into music too easily forgotten because of the "turning" of its television genesis. Now, when they put the theme song to *The Streets of San Francisco* on one of these things, then, oh baby, I'll be forever indebted.

J. Boldt

VARIOUS ARTISTS

Tranced Out and Dreaming

(Planet Dog/Mammoth)

The true definition of trance music comes from the hypnotic, almost induced, rhythmic madness of Haiti. The voodoo or santeria

drum beats, combined with the drugs and non-stop dancing, creates an alteration in the brain chemistry of the dancer to produce a semi-hypnotic state. At this point in time, the brain becomes impervious to the body's nerve impulses, allowing the dancer to not feel pain, exhaustion and overheating. Now, with that in mind, what kind of music are we familiar with as being "trance"? In our technologized, mass-consumer oriented society, we associate it with rave, ambient, intelligent techno; i.e., it's a catchall phrase. I think here, for this compilation, the term "trance" is a bit for what's basically rather boring, ambiently—throw in beats and let the sound effects fly. How dull is that? I think I could make it if I had the equipment to do so—it's that ordinary.

Being fair, if you're into **Robert Miles**, you might like this. But then if you like to push the envelope, and you want more over-the-top, go to **Sven Vath**, calmly put this one by.

Christian

SOUNDTRACK

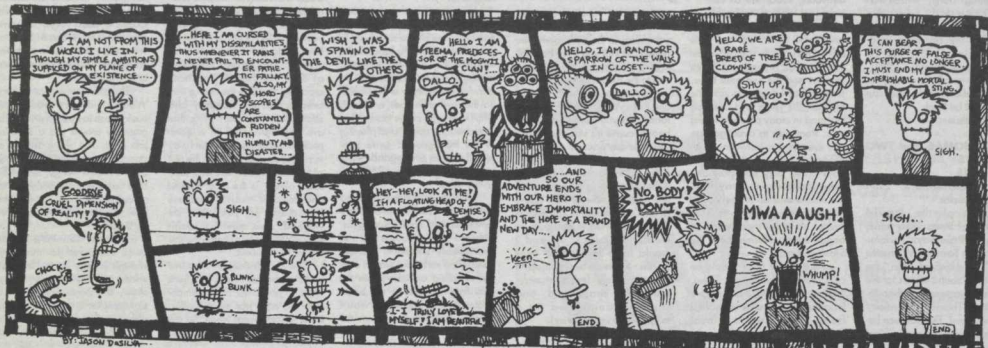
SubUrbia

(Geffen)

The *SubUrbia* soundtrack is a hodgepodge of "alternative" acts, keeping with the film's 20something angle. The collection of tracks isn't bad. It opens with a quirky collaborative effort from *Harlem* and *Pavement* lead singer, Stephen Malkmus. At first, it's a rather fun song, but gets onerous after a few rounds. The three *Sonic Youth* tracks are relatively mellow and perfectly listenable.

The rest of the disc is a little more inconsistent with **U.N.K.L.E.** and **Skinny Puppy** sinking up the place with their drawn-out ambience; a laughable tune from **Boss Hog** and an unexpected closing retro track from **Gene Pitney**. Worth checking out is the "Does Your Hometown Care?" from **Superchunk** and a hard-driving **Girls Against Boys** song. Overall, the soundtrack is solid, but unremarkable.

Clinton Ma



real reaction

BLUR

PAPAS FRITAS

Thursday, March 20

The Fillmore, San Francisco
Papas Fritas came on stage in front of a portion Blur crowd but played a great set, punctuated by the spirited drumming of Shivika Asthana. She has a lovely voice and it was a shame that it was drowned out by the rest of the equipment. It was either bassist Keith Gendall or guitarist Tony Goddard who said he came dressed as Han Solo—he did have a certain futuristic pilot thing going on. Their pop songs are catchy but weren't different enough from each other to make a big impression on me. Some members of the audience were more interested in the antics of Damon and Co. as they watched from the balcony.

Blur previewed their show with a selection from Camille Saint-Saëns' *The Swan*, then ambled out and launched into their lazy UK #1 hit, "Beefbeum." Blur have been loath to play anything from *The Great Escape* in the last year, instead reaching back to old material like "Inertia" and "Coping." Alex Turner's James actually smoked less than usual through the show, but participated in his usual neck O'lympics. The best part of the show was that everyone was having a good time; Damon and Graham laughed at each other's goof ups and the Kick Horns bounced and waved along during the encores.

Damon was up in his usual stage antics, jumping off the speakers, off his keyboards, off Dave's drums. Luckily, he didn't hurt himself. The musical highlights of the night were a superb rendition of "This is a Low" and the chilling "Sing," which was resurrected for the *Training* soundtrack and a tribute to the band's friend, journalist Leo Finley, who recently passed away.

It was over all too quickly, as was Blur's short North American tour. They'll be back.

Kris Koffstein

DAVID THOMAS and TWO PALE BOYS

THE BEANS

Sunday, March 23

Starfish Room
Highlights of the David Thomas (of Pere Ubu) band and his two Pale Boys' performance were a Tammy Wynette cover, "Stand By Earth Man," the trumpet and sound effects for the first three quarters, and that distinct Dave Thomas narration/whizz/growl. The balance between improvisation and musical

discipline was struck during the earlier part of the performance and it was truly unique and communicative. However, the link created in improvisation is only as strong as it is weak and both became apparent as the evening progressed, especially when the obvious king/underlings relationship surfaced. The trademark Thomas cacophony—the dynamic tension that registered nicely between the horn (Keith Moliné), the melodian, and the narrative during the former part of the performance—implored or wore itself thin for the latter half, with persisting horn repetition and a guitar line that was being completely ignored in the triumvirate and therefore just appeared unnecessary. This same line was used in the latter half of the show, with the David Thomas and the Two Pale Boys recording (it is evidently works on a CD-Rom as well). Now I don't think, in light of other comments Thomas shared with me, that he was really worried about his musical art throughout the evening, that the evaporated improvisational vigour is the "downward spiral" to which he was referring.

All this jaded verbosity that seemed to make Dave Thomas Dave Thomas, and what I have of ways found brilliant and witty about his musical art, devoured, struck me as self-indulgent and, quite frankly, made me worry for him and even more so, for the two pale boys. This is not to say I have lost one iota of respect for Dave Thomas and the two pale boys. Thomas has been making music for over 20 years and has had his hand in many different sound pots, from pop to avant-garde and everything in between. Now, if David Thomas and the two pale boys could only transport one more vital element away from the studio and on to the stage, they might be able to crystallize or hone the dynamics that began their performance of the Starfish Room.

This factor is as simple as cooperation. That's right, Dave, be nice, shore. Dave could have learned some lessons in sharing from The Beans, local (Stevenson) experimentalists, who

opened the evening. The Beans had a variety of instruments which they loved to share and pass around at various parts of the performance. Two accordions are not a bad thing; the horns were quite nice too. It took me a minute to figure out that the dancer was not an enthused audience member, but also a part of The Beans' performance. She is dancing in a pink room called The Beans and as she passes in front of the television monitor playing a *Little Rascals* rerun, your eyes can help following her.

artist david thomas
venue starfish room
photographer barb yamazaki

around the room because she is so fluid and so is your brain in the pink room. You remember that you were busy following the *Little Rascals* traumatic visit to the dentist before the dancer's distractions, and there they are, still trying to sell teeth for uniforms and you haven't missed a beat because it's stuck on slo-mo which is the pace at which the temperature is set in the pink room. All these distractions were rather effective as I can't remember anything else or how many people are oohing in The Beans. Every time I tried to count, they would all switch up and I would have to start all over again. I feel a member a mobile that made me feel that way: intrigued, challenged, and slightly manipulated (in a transitive kind of way).

Sydney Harman

LAIBACH

Wednesday, March 26

MAN OR ASTRONAUT?

Friday, April 11

Town Pump

These two bands are two sides of the same coin, and although I went to review them separately, they bear such striking commonalities that they really beg to be reviewed jointly.

First of all, Laibach. Part of an arts collective dedicated to the propagation of Slovenian culture, they are more widely known for their fascistic looks (they are socialist), intense industrial rhythms, and occasionally disturbing covers of famous songs ("The Final Countdown" notwithstanding). Their new album, *Jesus Christ Superstars*, is a reworking of the Andrew Lloyd Webber musical.

Man or Astronaut? are refugees from outer space who play intense speed-crozier surf music—mainly instrumental—and make much joyvillity, even managing to get a good Heaven's Gate rib in here and there.

So what do I mean by many similarities? First thing's first: they both started their sets with 20 minute introductions that they weren't on stage for.

—Laibach with choral music, darkness and smoke machines (Man or Astronaut) with a film done to the children's book *Story of Star Wars* you know, now, trying to wrap my head around an associate of mine could possibly describe the *Scud Mountain Boys*—who had the very difficult chore of replacing originally scheduled headliner, Vic Chesnut—was wattered under *Eagles*. This was only a day after my roommate was talking to a friend of hers who described them as the same thing. Do these people not have a soul with form for melodic resonance in the purest form? OK, so there are elements of the give it your all, 70s rock lead vocals happening, but this is a very far cry from the bombal bawling of Don Henley. It's quality crooning. Replace the wailing with breathy country integrity that straight-from-the-heart lyrics that are communicated in a completely unassuming, beautiful way in simple communion with the rest of the band. *Massachusetts*, their latest album, is the most earnest and cathartic musical purchase I've made all year, but be warned: you must be tough enough to cry to experience this album to its fullest.

The *Scud Mountain Boys* live up to all my expectations. There were no pratfalls, no showmanship, no rock star stage no rock (gasp!) scientific films from the '60s. Some space movies, a car

crash film (*Blood on the Highway*, that sort of thing).

The crowd mainly stood by and watched Laibach. A few skateboarders and other costumed types were moshing in the pit, but for the most part it was a passive crowd. Aside from head-bobbing, there is a music that does not engender crowd participation. But everyone expected that too.

A couple of weeks later, a pogo pit was slowly forming amid the unsuspecting fans at the Man or Astronaut show. The between-song banter was witty and lively, and the electronically cued soundbites were ear-catching and ... humorous! They didn't leave with an encore, but when they left the stage after an hour and a half or so, they set up the plasma generator! There's really no follow-up to a performance like that, and they didn't give one.

So, bottom line time. Laibach and Man or Astronaut are both bands that love electronic cues and synch in their music—samples, drums, whist; both ship at the same stock footage warehouses; and both, as far as I'm concerned, come from outer space. Oh, I almost forgot! Both put on great shows.

Mr. Chris

SCUD MOUNTAIN BOYS

OH SUSANNA

Saturday, March 28

Starfish Room

So, it's three days after the best show I've seen so far this year, and I search madly for a non-derivative way in which to describe this event without resorting to "borrowing" some of D.C. Berman's apt poetic musings on your book of *Pinback*. I am also trying to wrap my head around how an associate of mine could possibly describe the *Scud Mountain Boys*—who had the very difficult chore of replacing originally scheduled headliner, Vic Chesnut—was wattered under *Eagles*. This was only a day after my roommate was talking to a friend of hers who described them as the same thing. Do these people not have a soul with form for melodic resonance in the purest form? OK, so there are elements of the give it your all, 70s rock lead vocals happening, but this is a very far cry from the bombal bawling of Don Henley. It's quality crooning. Replace the wailing with breathy country integrity that straight-from-the-heart lyrics that are communicated in a completely unassuming, beautiful way in simple communion with the rest of the band. *Massachusetts*, their latest album, is the most earnest and cathartic musical purchase I've made all year, but be warned: you must be tough enough to cry to experience this album to its fullest.

The *Scud Mountain Boys* live up to all my expectations. There were no pratfalls, no showmanship, no rock star stage no rock (gasp!) scientific films from the '60s. Some space movies, a car crash film (*Blood on the Highway*, that sort of thing).

The crowd mainly stood by and watched Laibach. A few skateboarders and other costumed types were moshing in the pit, but for the most part it was a passive crowd. Aside from head-bobbing, there is a music that does not engender crowd participation. But everyone expected that too.

that the musical performance allows for that energy to be accessed by the audience without any mutation. This can only develop from musicians who are comfortable in their own skin, with each other and with what they are doing. This would have been a good evening to have had a date (a real date, someone you get to meet). That not being the case, I lived vicariously through the cuddlers and instead of cringing, I thought, "Ah, cute!"—I was that happy.

Oh Susanna, who currently resides in Vancouver, replaced the originally scheduled opener, *Scud Mountain Boys*. She played to a very detached and small pre-main event crowd who, through little fault of her own, were difficult to engage. She's got a blurry, folk, acoustic band with hints of *Al Difrancia*, *Veda Hills*, and *Michelle Shocked*. Oh Susanna is obviously very talented, but her customers were not, I think, but I had trouble connecting with her in the same way I have trouble connecting to the musical style of *Al Difrancia*, *Veda Hills*, and *Michelle Shocked*. I guess I'm still scarred from working at that vegetarian restaurant where the only music "allowed," so as not to disturb the customers, was instrumental blues or folk which is enough to turn the hardest core vegan into a blood-thirsty cannibal.

Sydney Harman

KULA SHAKER

Tuesday, March 29

Graceland

Kula Shaker. The English have been loving them for well over a year now, and as usual, the North Americans are just starting to clue in to the goodness which is K. Mixing old with new, Western with Eastern, Kula Shaker have come up with a rock formation that is prepackaged perfection.

At about a quarter to twelve, the sitar music started being piped in to the crowded land of Graceland, along with much intense (Jamini) funk. Out came the band, looking absolutely smothered. The keyboardist looked a dead deer for someone out of the Doors. Fashion was top, on all four band members. But to more important matters...

This show went everywhere. Who would have thought you could mosh to Eastern music? The capacity crowd did a shining job of it. The show wasn't all standard tunes, though, as Kula tried out new songs; out of the blue came a crazy-groove (barely recognizable if not for the bass line) version of "Devil's Haircut" by the Doors.

After a 45 minute set, the band managed to muster up enough energy for a 15 minute encore. All in all, one impressive show. The boys delivered a lot of sight quicker than they came, probably for some [jet] comeback sleep. If this show was any indi-

culture jammers unite!

music west '97

riders on the storm

a rendezvous of video and film revolutionaries

saturday may 10, 2pm
the web café, 390 hastings

Michael Shamberg, producer
(REM, Patti Smith)

Stephen Marshall, filmmaker
(founder of Channel Zero)

Katherine Dodds, writer/director
(Adbusters)

Jayne Salloum, video/film artist
(There Was And There Was Not)

Dana Claxton, video/film artist
(Buffalo Bone China)

Mark Leiren Young, journalist
(Time Magazine, Georgia Straight)

**Tickets \$25 at Videomatica, theWebCafé or
MusicWest Conference registration**



riders on the storm: www.neel.org/real/

Avenue Guitars

NEW - USED - VINTAGE GUITARS- BASSES - AMPLIFIERS



**Canada's Only Stocking Dealer for
Orange Amplifiers**



Other Select Products Available:

Matchless-National Resophonic-Jerry Jones-
Carruthers Sub1 Bass-Precription Electronics

**Only Authorized Western Dealer for Musicman
Basses & Guitars**

Stingray-Sterling-Axis-Silhouette-Albert Lee
Also Left Handed Stingray & Stingray V



WHERE HAVE YOU BEEN?

**10550 - 82 Avenue
EDMONTON AB
T6E 2A4**

Phone: (403) 448-4827

Fax: (403) 431-2820

VISA/MASTERCARD/AMEX

VIRGIN MEGASTORE

What Are You In It For?



**SUPERGRASS
IN IT FOR THE MONEY**

\$14.99 CD

**FEATURING THE SOON TO BE HITS
CHEAPSKATE AND
THE SUN HITS THE SKY**

ALBUM AVAILABLE MAY 6TH

WWW.EMIMUSIC.CA



**MEGASTORE
VANCOUVER**

MUSIC • MOVIES • MULTIMEDIA • MORE

ROBSON AND BURRARD 604.669.2289

Feed your soul, then feed yourself. Visit our cafe on the upper level.

VIRGIN MEGASTORE

may '97 LONG VINYL may '97 SHORT VINYL may '97 INDIE HOME JOBS

1 ch soussana	ch soussana ep	stella
2 ten days late	sticky flytrap	2112
3 the colorifics	living city	trademark
4 start teenage riot	born, belin, burn	grand royal
5 obo mato	super rebot	warner
6 sparkmarker	500wattburnersseven	crisis
7 ten foot pole	unleashed	epitaph
8 dull punk	homework	virgin
9 anti-flag	die for the...	new red archives
10 goldanother joe	split	landspeed
11 nick one & bad seeds	the boatman's call	reprise
12 soundtrack	dutch harbour	atavistic
13 tipoy	trip tease	asphodel
14 the sofies	winter pagant	k
15 various artists	something cool	cher doll
16 the molestics	tropic of lokum	blue lizard
17	the beauty process	dash
18 mighty mighty bosstones	lets face it	big rig
19 rollins band	come in and burn	dreamworks
20 various artists	val on air, vol. 3	mammoth
21 his	this is less power!	grand royal
22 the super friends	slide show	murder
23 god is my co-pilot	the best of ...	atavistic
24 the crumbis	the crumbis	lookout!
25 the sea and cake	the fawn	thrill jockey
26 the make up	sound vertic	k
27 various artists	trance europe express 5	volume
28 the hi lives	and a whole lotta you!	lookout!
29 the kingpins	watch your back	stomp
30 aquitman	another sunny...	lookout!
31 queazy	hark	spark
32 supersuckers	musive been high	spark
33 sick of it all	built to last	east west
34 behind the prophet alad	i am that great ...	k
35 joynt bee ...	chit chat woody allen alda	hfm

1 the flends	gravedigger	sonic swirl
2 jansper blues explosion	2 kinds love	matador
3 pestinos	carl grey tea	sonorama
4 kinnie starr	woven	violet inch
5 various artists	dumbrock vol 9 & 10	vital
6 bunnygrant	johnny angel	septophilla
7 catpower	fuct	undercover
8 the hanson brothers	the hocky song	essential noise
9 songs: ohia	one pronunciation...secretly canadian	
10 suicide king	she's dead	intensive scare
11 seabadoh	princess + 4	sub pop
12 bill ding	make it pretty	hefty
13 tubetop	love germ	laundry room
14 reel big fish	teen beef	mojo
15 the loons	paradise	time bomb
16 g force	apocalyptic cowboy	anonymous
17 the onyas	live for rejection	lance rock
18 mercesypti/plutitied	untitled	loaf
19 inbreds/plumtree	split	pf
20 tricky woe	the claw	mag wheel
21 mxymsobob/markenmages	young girl fever	scratch
22 trixie belden/egghead	split	dizzy
23 scenic	sage	lpr
24 wingnuts	the quick brown fox ...	olam8
25 gob/mcrackins	split	landspeed
26 built to spill	untrustable	warner
27 satan's pilgrims	the rise and fall ...	k
28 rugbyboy/gritty kitty	split	kindercore
29 dj food	sonic soup	mlo
30 the nonpareils	engine	papercut
31 dearly	only between	grimsey
32 4 star movie	honey glaze	cashcow
33 darling little jackhammer	earth vs. us...	abby
34 chryle/leandry/hyazone	split	apraxia
35 ultrabreakfast	wishlist	catapult

1 johnny millenium	speed
2 plumtree	in the sink
3 the smoking jackets	baltic boogie
4 bug	going nowhere
5 preston	planetra
6 the bloody chiclets	on & on
7 thrillerseeker	summer
8 10 ft. henry	oh oh
9 wonderboy	will you show up for the court dates?
10 strachief	she shoots, she scores
11 mollie's revenge	i wanna b
12 gaze	preppy villain
13 closed caption radio	stratosphere
14 k stars	drugs & gurus
15 dreamy angel	laundromatthe queen
16 the beans	italian vases
17 i killed my cat	cut the shit
18 ani kyd	left holding the bag
19 alfa five	superband
20 stunted	please don't go home
21 violet	(i step on all the)cracks
22 the saddlesores	garth brooks
23 pete o'connell	barrett
24 cinderpop	frankie fishhead
25 carrot revolution	jazz spaceland
26 intermission	lookout
27 station a	sporty & bigg
28 psychomania	johnny's got a problem
29 michele wong	hop
30 the trish kelly experience	loose lips sink ships
31 coal	chemicals
32 petrolia	sweet industry
33 readymade	dreamt i fell from you
34 destroyer	karen is in romc
35 thrill squad	out of touch girl

Love sucks hops ten weekdays 12:00pm-2:00pm

1 third eye foundation	ghost	domino/merge
2 amon tobain	chomp samba 12"	ninjatune
3 square pusher	vic acid	warp
4 bowery electric	beat	beggars' banquet
5 yo la tango	autumn sweaterremixes	matador
6 antichure	chastic slide	warp
7 windy & carl	antarctica 12"	darla
8 pierre henry	fortische	phillips
9 alec emple	the destroyer	digital hardcore
10 babies, sneezing, laughing		



CITR
charts

CANADIAN LUNCH TOP TEN

THURSDAYS 11:30 AM - 1:00 PM

1 Sparkmarker	500wattburnersseven	crisis
2 The Superfriends	Slide Show	Murder
3 TenDaysLate	Sticky Flytrap	2112
4 Various Artists	Time Machine	Stomp
5 The Molestics	Tropic of Lokum	Blue Lizard
6 Queazy	Blank	Spark
7 Treecrusher	Yes I Don't	Gorge
8 The Colorifics	Living City	Trademark
9 Various Artists	Thrash Concert Tonight	Melodiya
10 Change of Heart	Steelteeth	Virgin

Live ATARI *
close to a chocolate
store and a XXX
movie house! it's:
- WE GOT SOME
NICE 3 BUTTON
BLAZERS! *
- HUNDREDS OF
SWELL USED
RECORDS!! *
- POLY PANTS
AND SHIRTS *
Come and visit
East Van's
home of
good
pickin's
MOON
BOOTS
VINYL
BAGS
112 PRICE
RACK IN OUR
NEW BACK
ROOM!
hello
Vancouver
The
Good
Jacket
good used pop
culture clothing
Store Hours:
tues, wed, sat, sun 12-6
thursday an' friday 12-9
42 Kingsway
Van. B.C.
Phone: 872-5665



FREE PIERCINGS

With a jewellery purchase
you receive a free piercing by
Canada's most experienced piercers

MACK'S LEATHERS
1043 GRANVILLE STREET 688-6225
THE EXPERIENCED PIERCERS

on the dial

CITR

101.9 fm

SUNDAYS
ARE YOU SERIOUS MUSIC 8:00AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. **Ears on the ROCKERS SHOW** 12:00-3:00PM Reggae into all styles and fashions. **RADIO BLUE WARS** 3:00-6:00PM Join Kim & Helen for another month of travel. Bring Coffee!

QUEER FM 6:00-9:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and interested by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities. **GEETANJALI** 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, Semi-classical music such as Chazals and Bhajans, and also Qawwalis, Folk Songs, etc.

RADIO FREE AMERICA 12:00-12:00AM Join host Dave Emory and colleague Nip Tuck for some extraordinary political reporting guaranteed to make you think twice. Bring your tape deck and two C-90s. Originally broadcast on KFC (Los Angeles, California). **IN THE GRIP OF INCOHERENCY** 12:00-4:00AM Drop your gear and step up late. Naked radio for naked people. Get bent. Love Dave.

MONDAYS
BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-stem, James and Peter, offer a sassy blend of the familiar and exotic in a blend of aural delight. Tune in and enjoy each weekly brown plate special. **THE RADIO SHOW** 11:00 AM-1:00 PM With your hosts the Ground of Ignorance. What will we play today? They will put it away. **MEKANIKAL BUFFOONERY** 1:00-3:00PM Two shows become one! An hour of Mekanikal Object Noise [industrial/noise/techno] and an hour of Skintight Buffonery [lounge, jazz, bripop]. june, scudler@minklink.bc.ca

THE MEAT-EATING VEGAN 3:00-4:00PM I endeavour to feature dead air, verbal flaccidity (only when I speak), a work of music by a twentieth-century composer — can you say minimalist? — and whatever else appeals to me. Fog and dyle positive. Mail in your requests, because I am not a human-running machine. Got a quarter that call someone who cares. **THE CANUCK STOPS HERE** 4:00-7:00PM Listen for all Canadian, mostly independent tunes. **THE JAZZ SHOW** 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-useful Colin Walker. Features of it.

May 12 Undercurrents! Mark Mobley
 May 19: Lee Morgan and Jackie McLean with "Infidelity"
 May 26: Justin Ho does the Show!
DUMMYS SPACE 12:00-2:00AM Jazz, breaks & the silence in between @ 160bps.

TUESDAYS
LADY DEATHTHREE'S LUNCHBOX 11:00AM-1:00PM Join Laura for a warm, wacky genre wrong. Fill your belly with feminist angst and politics. This month interviews with The Third Sex, Irish Kelley, and Sleaze-Kinney!
UCORICE ALISORTS 11:30-1:00PM An edecic music show. Please in and request!
RADIO FREE WOMEN 3:00-5:00PM KIRA 5:00-6:00PM News, issues, and/orcoms from the world.

THE UNHEARD MUSIC 7:00-9:00PM Meats the unheard where the unheard and the hardies of hardly here are heard, courtesy of dead and demo director Dave Sawyer. Herd up!
RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical fiesta experience with your local hosts Rolando, Romy, and Paulo as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other fiery Brazilian favorites. Latin music so hot

it'll give you a tan! (RADIO SASSO!)
NAKED RADIO 10:00PM-12:00AM From Thelemus Radio to Meritlink Show... we'll play it. Genre-busting, cutting-edge jazz and other experimental sounds, plus informative label/artist features. Join Mike and Sean.
WITHDOCTOR HIGHBALL 10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz, christian being living by's, the occasional amateur radio play, whatever.
AURAL TENTACLES 12:00AM-VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised.

WEDNESDAYS
COLONEL SANDER'S HIDEOUT 8:00-10:00AM "Dude I say we're playing pretty girl music in my Canada!"
LOVE SUCKS 12:00-2:00PM If you can't make sense of it, and that bothers you, go somewhere else. We use scissors.
HELLO INDIA 2:00-3:00PM A discovery of Indian culture, in music heritage and literature along with a touch of the latest.
MOTOCARDY 3:00-5:00PM "May is motorcycle awareness month. Let's all drive safe!"

THURSDAYS
ZURPA RADIO 8:00-10:00AM The soundtrack from the film in the archive where John Fair gets his phid doing fieldwork in early cartoon jazz. **FLUSTRATER** 10:00-11:30AM Bad hill blood, very music and on occasion bleed. Cautious high in hell!
MUSIC FOR ROBERTS 11:00-11:30AM Electronic-Noiz-New Wave-No-Wave. Ride the Gamma rays into the future. Fan-bad, electronic thoughts.
CANADIAN LUNCH 11:30AM-1:00PM From Tofino to Grande, Berlin Island to Portage La Prairie. The all-Canadian soundtrack for your midday snack!
STEVE & MIKE 1:00-2:00PM Coshing the boy's club in the pit. Hard and fast, heavy and slow. Listen to it, baby.

FRIDAYS
VENUS FLYTRAPS 8:00-10:00AM Join Greg in the love den for a cocktail. We'll hear neo-trad, groovy jazz, and thicker stuff too. See you here and bring some ice. XXX
TELESIS 10:00-11:00AM Tune in for discussions, interviews & information relating to people who live with physical & mental challenges.
SKA-TS SKEE-WH DRIVE! 11:00AM-12:00PM Tune in for another full-filled hour of ska with hosts Julie and Skat-T.
KINETICNESS ROOM 12:00-1:00AM As Charlie Brown once said to Schroeder: "plink, plink, plink, all day long! Good Grief!"
LUCY SCRATCH 1:00-2:00PM Swing on the gallows plate and get yer dose of blues in the thirties. Hosts Anna and Andy.
LITTLE TWIN STARS 2:00-3:00PM Jazzy

SATURDAYS
THE SATURDAY EDGE 8:00AM-12:00PM Music you won't hear anywhere else, studio goss, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus World Cup Report! 11:30AM-8:9AM African/World roots. 9-12 noon: Celtic music and performances.
POWERCHORD 12:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rutherford and Metal Ron do the damage.
THE SHOW 6:00-8:00PM Strictly Hip Hop — Strictly Underground — Strictly Vinyl With your hosts Mr. Checka, Fly Out & Swing on the 1 & 2's.
WEE 8:00-11:00PM-1:00AM "Live" — shows and bands — mission 60.00 — Performers are subject to change.
EARWAX 1:00AM-DAWN "Little bit of drum, bit of bass and a whole lot of noise." Late-night radio soundtracks destined to fit you hard. Zine features, phat experimental tunes, and the occasional turntable symphony. "Moray, we'll rock you on 'til the break of dawn."
W H O W 11:00-12:00AM Alison Donnet
Arts 12:00-1:00AM Harry Hartscheg
Board Chair 1:00-2:00AM Thomas Hicks
Business 2:00-3:00AM Sarah Efron
Current Affairs 3:00-4:00AM Denny/Cassette/Dave Sawyer
Entertainment 4:00-5:00AM Richard Anderson
Entertainment 5:00-6:00AM Clinton Mo
Mobile Sound 6:00-7:00AM Ken Orchard
Music 7:00-8:00AM Sabban & Megan
President 8:00-9:00AM Ryan Ogg
Production 9:00-10:00AM Mark Constantine
Programming 10:00-11:00AM Anna Friz
Promotions 11:00-12:00AM Justin Ho
Secretary 12:00-1:00AM Chris Corday
Spoken Word 1:00-2:00AM Brenda
Staff Manager 2:00-3:00AM Linda Schellen
Traffic 3:00-4:00AM Marlene Yuen
Vice President 4:00-5:00AM Frank Herkline
Volunteer Coordinator 5:00-6:00AM John Ruzkin

ESOTERIK 6:00-7:30PM Ambient/electronic/industrial/ethnic/experimental music for those of us who know about the hidden.
SOLID STATE 6:00-7:30PM Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by M-Park.
AND SOMETIMES WHY 7:30-9:00PM Sleaze-kinky, ex-chiffre, contains... these are a few of our time-out-with-things to be let!
FOKLOASIS 9:00-10:00PM Acoustic/folk music in the middle of your week. Focus on local and Canadian singer-songwriters, regular reviews on other regions with in-house visits.
STRAIGHT OUTTA JAIL 10:00PM-12:00AM Let DJ Andrew and Bindu immerse you in radioactive thugral "Chickadee" phat. Listen to all our favorite Toronto tunes — remixed and originals. Broomstick!

THURSDAYS
ZURPA RADIO 8:00-10:00AM The soundtrack from the film in the archive where John Fair gets his phid doing fieldwork in early cartoon jazz. **FLUSTRATER** 10:00-11:30AM Bad hill blood, very music and on occasion bleed. Cautious high in hell!
MUSIC FOR ROBERTS 11:00-11:30AM Electronic-Noiz-New Wave-No-Wave. Ride the Gamma rays into the future. Fan-bad, electronic thoughts.
CANADIAN LUNCH 11:30AM-1:00PM From Tofino to Grande, Berlin Island to Portage La Prairie. The all-Canadian soundtrack for your midday snack!
STEVE & MIKE 1:00-2:00PM Coshing the boy's club in the pit. Hard and fast, heavy and slow. Listen to it, baby.

FRIDAYS
VENUS FLYTRAPS 8:00-10:00AM Join Greg in the love den for a cocktail. We'll hear neo-trad, groovy jazz, and thicker stuff too. See you here and bring some ice. XXX
TELESIS 10:00-11:00AM Tune in for discussions, interviews & information relating to people who live with physical & mental challenges.
SKA-TS SKEE-WH DRIVE! 11:00AM-12:00PM Tune in for another full-filled hour of ska with hosts Julie and Skat-T.
KINETICNESS ROOM 12:00-1:00AM As Charlie Brown once said to Schroeder: "plink, plink, plink, all day long! Good Grief!"
LUCY SCRATCH 1:00-2:00PM Swing on the gallows plate and get yer dose of blues in the thirties. Hosts Anna and Andy.
LITTLE TWIN STARS 2:00-3:00PM Jazzy

SATURDAYS
THE SATURDAY EDGE 8:00AM-12:00PM Music you won't hear anywhere else, studio goss, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus World Cup Report! 11:30AM-8:9AM African/World roots. 9-12 noon: Celtic music and performances.
POWERCHORD 12:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rutherford and Metal Ron do the damage.
THE SHOW 6:00-8:00PM Strictly Hip Hop — Strictly Underground — Strictly Vinyl With your hosts Mr. Checka, Fly Out & Swing on the 1 & 2's.
WEE 8:00-11:00PM-1:00AM "Live" — shows and bands — mission 60.00 — Performers are subject to change.
EARWAX 1:00AM-DAWN "Little bit of drum, bit of bass and a whole lot of noise." Late-night radio soundtracks destined to fit you hard. Zine features, phat experimental tunes, and the occasional turntable symphony. "Moray, we'll rock you on 'til the break of dawn."
W H O W 11:00-12:00AM Alison Donnet
Arts 12:00-1:00AM Harry Hartscheg
Board Chair 1:00-2:00AM Thomas Hicks
Business 2:00-3:00AM Sarah Efron
Current Affairs 3:00-4:00AM Denny/Cassette/Dave Sawyer
Entertainment 4:00-5:00AM Richard Anderson
Entertainment 5:00-6:00AM Clinton Mo
Mobile Sound 6:00-7:00AM Ken Orchard
Music 7:00-8:00AM Sabban & Megan
President 8:00-9:00AM Ryan Ogg
Production 9:00-10:00AM Mark Constantine
Programming 10:00-11:00AM Anna Friz
Promotions 11:00-12:00AM Justin Ho
Secretary 12:00-1:00AM Chris Corday
Spoken Word 1:00-2:00AM Brenda
Staff Manager 2:00-3:00AM Linda Schellen
Traffic 3:00-4:00AM Marlene Yuen
Vice President 4:00-5:00AM Frank Herkline
Volunteer Coordinator 5:00-6:00AM John Ruzkin

SUNDAYS
ARE YOU SERIOUS MUSIC 8:00AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. **Ears on the ROCKERS SHOW** 12:00-3:00PM Reggae into all styles and fashions. **RADIO BLUE WARS** 3:00-6:00PM Join Kim & Helen for another month of travel. Bring Coffee!

MONDAYS
BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-stem, James and Peter, offer a sassy blend of the familiar and exotic in a blend of aural delight. Tune in and enjoy each weekly brown plate special. **THE RADIO SHOW** 11:00 AM-1:00 PM With your hosts the Ground of Ignorance. What will we play today? They will put it away. **MEKANIKAL BUFFOONERY** 1:00-3:00PM Two shows become one! An hour of Mekanikal Object Noise [industrial/noise/techno] and an hour of Skintight Buffonery [lounge, jazz, bripop]. june, scudler@minklink.bc.ca

TUESDAYS
LADY DEATHTHREE'S LUNCHBOX 11:00AM-1:00PM Join Laura for a warm, wacky genre wrong. Fill your belly with feminist angst and politics. This month interviews with The Third Sex, Irish Kelley, and Sleaze-Kinney!
UCORICE ALISORTS 11:30-1:00PM An edecic music show. Please in and request!
RADIO FREE WOMEN 3:00-5:00PM KIRA 5:00-6:00PM News, issues, and/orcoms from the world.

WEDNESDAYS
COLONEL SANDER'S HIDEOUT 8:00-10:00AM "Dude I say we're playing pretty girl music in my Canada!"
LOVE SUCKS 12:00-2:00PM If you can't make sense of it, and that bothers you, go somewhere else. We use scissors.
HELLO INDIA 2:00-3:00PM A discovery of Indian culture, in music heritage and literature along with a touch of the latest.
MOTOCARDY 3:00-5:00PM "May is motorcycle awareness month. Let's all drive safe!"

THURSDAYS
ZURPA RADIO 8:00-10:00AM The soundtrack from the film in the archive where John Fair gets his phid doing fieldwork in early cartoon jazz. **FLUSTRATER** 10:00-11:30AM Bad hill blood, very music and on occasion bleed. Cautious high in hell!
MUSIC FOR ROBERTS 11:00-11:30AM Electronic-Noiz-New Wave-No-Wave. Ride the Gamma rays into the future. Fan-bad, electronic thoughts.
CANADIAN LUNCH 11:30AM-1:00PM From Tofino to Grande, Berlin Island to Portage La Prairie. The all-Canadian soundtrack for your midday snack!
STEVE & MIKE 1:00-2:00PM Coshing the boy's club in the pit. Hard and fast, heavy and slow. Listen to it, baby.

FRIDAYS
VENUS FLYTRAPS 8:00-10:00AM Join Greg in the love den for a cocktail. We'll hear neo-trad, groovy jazz, and thicker stuff too. See you here and bring some ice. XXX
TELESIS 10:00-11:00AM Tune in for discussions, interviews & information relating to people who live with physical & mental challenges.
SKA-TS SKEE-WH DRIVE! 11:00AM-12:00PM Tune in for another full-filled hour of ska with hosts Julie and Skat-T.
KINETICNESS ROOM 12:00-1:00AM As Charlie Brown once said to Schroeder: "plink, plink, plink, all day long! Good Grief!"
LUCY SCRATCH 1:00-2:00PM Swing on the gallows plate and get yer dose of blues in the thirties. Hosts Anna and Andy.
LITTLE TWIN STARS 2:00-3:00PM Jazzy

SATURDAYS
THE SATURDAY EDGE 8:00AM-12:00PM Music you won't hear anywhere else, studio goss, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus World Cup Report! 11:30AM-8:9AM African/World roots. 9-12 noon: Celtic music and performances.
POWERCHORD 12:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rutherford and Metal Ron do the damage.
THE SHOW 6:00-8:00PM Strictly Hip Hop — Strictly Underground — Strictly Vinyl With your hosts Mr. Checka, Fly Out & Swing on the 1 & 2's.
WEE 8:00-11:00PM-1:00AM "Live" — shows and bands — mission 60.00 — Performers are subject to change.
EARWAX 1:00AM-DAWN "Little bit of drum, bit of bass and a whole lot of noise." Late-night radio soundtracks destined to fit you hard. Zine features, phat experimental tunes, and the occasional turntable symphony. "Moray, we'll rock you on 'til the break of dawn."
W H O W 11:00-12:00AM Alison Donnet
Arts 12:00-1:00AM Harry Hartscheg
Board Chair 1:00-2:00AM Thomas Hicks
Business 2:00-3:00AM Sarah Efron
Current Affairs 3:00-4:00AM Denny/Cassette/Dave Sawyer
Entertainment 4:00-5:00AM Richard Anderson
Entertainment 5:00-6:00AM Clinton Mo
Mobile Sound 6:00-7:00AM Ken Orchard
Music 7:00-8:00AM Sabban & Megan
President 8:00-9:00AM Ryan Ogg
Production 9:00-10:00AM Mark Constantine
Programming 10:00-11:00AM Anna Friz
Promotions 11:00-12:00AM Justin Ho
Secretary 12:00-1:00AM Chris Corday
Spoken Word 1:00-2:00AM Brenda
Staff Manager 2:00-3:00AM Linda Schellen
Traffic 3:00-4:00AM Marlene Yuen
Vice President 4:00-5:00AM Frank Herkline
Volunteer Coordinator 5:00-6:00AM John Ruzkin

SUNDAYS
ARE YOU SERIOUS MUSIC 8:00AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. **Ears on the ROCKERS SHOW** 12:00-3:00PM Reggae into all styles and fashions. **RADIO BLUE WARS** 3:00-6:00PM Join Kim & Helen for another month of travel. Bring Coffee!

MONDAYS
BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-stem, James and Peter, offer a sassy blend of the familiar and exotic in a blend of aural delight. Tune in and enjoy each weekly brown plate special. **THE RADIO SHOW** 11:00 AM-1:00 PM With your hosts the Ground of Ignorance. What will we play today? They will put it away. **MEKANIKAL BUFFOONERY** 1:00-3:00PM Two shows become one! An hour of Mekanikal Object Noise [industrial/noise/techno] and an hour of Skintight Buffonery [lounge, jazz, bripop]. june, scudler@minklink.bc.ca

TUESDAYS
LADY DEATHTHREE'S LUNCHBOX 11:00AM-1:00PM Join Laura for a warm, wacky genre wrong. Fill your belly with feminist angst and politics. This month interviews with The Third Sex, Irish Kelley, and Sleaze-Kinney!
UCORICE ALISORTS 11:30-1:00PM An edecic music show. Please in and request!
RADIO FREE WOMEN 3:00-5:00PM KIRA 5:00-6:00PM News, issues, and/orcoms from the world.

WEDNESDAYS
COLONEL SANDER'S HIDEOUT 8:00-10:00AM "Dude I say we're playing pretty girl music in my Canada!"
LOVE SUCKS 12:00-2:00PM If you can't make sense of it, and that bothers you, go somewhere else. We use scissors.
HELLO INDIA 2:00-3:00PM A discovery of Indian culture, in music heritage and literature along with a touch of the latest.
MOTOCARDY 3:00-5:00PM "May is motorcycle awareness month. Let's all drive safe!"

THURSDAYS
ZURPA RADIO 8:00-10:00AM The soundtrack from the film in the archive where John Fair gets his phid doing fieldwork in early cartoon jazz. **FLUSTRATER** 10:00-11:30AM Bad hill blood, very music and on occasion bleed. Cautious high in hell!
MUSIC FOR ROBERTS 11:00-11:30AM Electronic-Noiz-New Wave-No-Wave. Ride the Gamma rays into the future. Fan-bad, electronic thoughts.
CANADIAN LUNCH 11:30AM-1:00PM From Tofino to Grande, Berlin Island to Portage La Prairie. The all-Canadian soundtrack for your midday snack!
STEVE & MIKE 1:00-2:00PM Coshing the boy's club in the pit. Hard and fast, heavy and slow. Listen to it, baby.

FRIDAYS
VENUS FLYTRAPS 8:00-10:00AM Join Greg in the love den for a cocktail. We'll hear neo-trad, groovy jazz, and thicker stuff too. See you here and bring some ice. XXX
TELESIS 10:00-11:00AM Tune in for discussions, interviews & information relating to people who live with physical & mental challenges.
SKA-TS SKEE-WH DRIVE! 11:00AM-12:00PM Tune in for another full-filled hour of ska with hosts Julie and Skat-T.
KINETICNESS ROOM 12:00-1:00AM As Charlie Brown once said to Schroeder: "plink, plink, plink, all day long! Good Grief!"
LUCY SCRATCH 1:00-2:00PM Swing on the gallows plate and get yer dose of blues in the thirties. Hosts Anna and Andy.
LITTLE TWIN STARS 2:00-3:00PM Jazzy

SATURDAYS
THE SATURDAY EDGE 8:00AM-12:00PM Music you won't hear anywhere else, studio goss, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus World Cup Report! 11:30AM-8:9AM African/World roots. 9-12 noon: Celtic music and performances.
POWERCHORD 12:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rutherford and Metal Ron do the damage.
THE SHOW 6:00-8:00PM Strictly Hip Hop — Strictly Underground — Strictly Vinyl With your hosts Mr. Checka, Fly Out & Swing on the 1 & 2's.
WEE 8:00-11:00PM-1:00AM "Live" — shows and bands — mission 60.00 — Performers are subject to change.
EARWAX 1:00AM-DAWN "Little bit of drum, bit of bass and a whole lot of noise." Late-night radio soundtracks destined to fit you hard. Zine features, phat experimental tunes, and the occasional turntable symphony. "Moray, we'll rock you on 'til the break of dawn."
W H O W 11:00-12:00AM Alison Donnet
Arts 12:00-1:00AM Harry Hartscheg
Board Chair 1:00-2:00AM Thomas Hicks
Business 2:00-3:00AM Sarah Efron
Current Affairs 3:00-4:00AM Denny/Cassette/Dave Sawyer
Entertainment 4:00-5:00AM Richard Anderson
Entertainment 5:00-6:00AM Clinton Mo
Mobile Sound 6:00-7:00AM Ken Orchard
Music 7:00-8:00AM Sabban & Megan
President 8:00-9:00AM Ryan Ogg
Production 9:00-10:00AM Mark Constantine
Programming 10:00-11:00AM Anna Friz
Promotions 11:00-12:00AM Justin Ho
Secretary 12:00-1:00AM Chris Corday
Spoken Word 1:00-2:00AM Brenda
Staff Manager 2:00-3:00AM Linda Schellen
Traffic 3:00-4:00AM Marlene Yuen
Vice President 4:00-5:00AM Frank Herkline
Volunteer Coordinator 5:00-6:00AM John Ruzkin

SUNDAYS
ARE YOU SERIOUS MUSIC 8:00AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. **Ears on the ROCKERS SHOW** 12:00-3:00PM Reggae into all styles and fashions. **RADIO BLUE WARS** 3:00-6:00PM Join Kim & Helen for another month of travel. Bring Coffee!

MONDAYS
BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-stem, James and Peter, offer a sassy blend of the familiar and exotic in a blend of aural delight. Tune in and enjoy each weekly brown plate special. **THE RADIO SHOW** 11:00 AM-1:00 PM With your hosts the Ground of Ignorance. What will we play today? They will put it away. **MEKANIKAL BUFFOONERY** 1:00-3:00PM Two shows become one! An hour of Mekanikal Object Noise [industrial/noise/techno] and an hour of Skintight Buffonery [lounge, jazz, bripop]. june, scudler@minklink.bc.ca

TUESDAYS
LADY DEATHTHREE'S LUNCHBOX 11:00AM-1:00PM Join Laura for a warm, wacky genre wrong. Fill your belly with feminist angst and politics. This month interviews with The Third Sex, Irish Kelley, and Sleaze-Kinney!
UCORICE ALISORTS 11:30-1:00PM An edecic music show. Please in and request!
RADIO FREE WOMEN 3:00-5:00PM KIRA 5:00-6:00PM News, issues, and/orcoms from the world.

WEDNESDAYS
COLONEL SANDER'S HIDEOUT 8:00-10:00AM "Dude I say we're playing pretty girl music in my Canada!"
LOVE SUCKS 12:00-2:00PM If you can't make sense of it, and that bothers you, go somewhere else. We use scissors.
HELLO INDIA 2:00-3:00PM A discovery of Indian culture, in music heritage and literature along with a touch of the latest.
MOTOCARDY 3:00-5:00PM "May is motorcycle awareness month. Let's all drive safe!"

THURSDAYS
ZURPA RADIO 8:00-10:00AM The soundtrack from the film in the archive where John Fair gets his phid doing fieldwork in early cartoon jazz. **FLUSTRATER** 10:00-11:30AM Bad hill blood, very music and on occasion bleed. Cautious high in hell!
MUSIC FOR ROBERTS 11:00-11:30AM Electronic-Noiz-New Wave-No-Wave. Ride the Gamma rays into the future. Fan-bad, electronic thoughts.
CANADIAN LUNCH 11:30AM-1:00PM From Tofino to Grande, Berlin Island to Portage La Prairie. The all-Canadian soundtrack for your midday snack!
STEVE & MIKE 1:00-2:00PM Coshing the boy's club in the pit. Hard and fast, heavy and slow. Listen to it, baby.

FRIDAYS
VENUS FLYTRAPS 8:00-10:00AM Join Greg in the love den for a cocktail. We'll hear neo-trad, groovy jazz, and thicker stuff too. See you here and bring some ice. XXX
TELESIS 10:00-11:00AM Tune in for discussions, interviews & information relating to people who live with physical & mental challenges.
SKA-TS SKEE-WH DRIVE! 11:00AM-12:00PM Tune in for another full-filled hour of ska with hosts Julie and Skat-T.
KINETICNESS ROOM 12:00-1:00AM As Charlie Brown once said to Schroeder: "plink, plink, plink, all day long! Good Grief!"
LUCY SCRATCH 1:00-2:00PM Swing on the gallows plate and get yer dose of blues in the thirties. Hosts Anna and Andy.
LITTLE TWIN STARS 2:00-3:00PM Jazzy

SATURDAYS
THE SATURDAY EDGE 8:00AM-12:00PM Music you won't hear anywhere else, studio goss, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus World Cup Report! 11:30AM-8:9AM African/World roots. 9-12 noon: Celtic music and performances.
POWERCHORD 12:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rutherford and Metal Ron do the damage.
THE SHOW 6:00-8:00PM Strictly Hip Hop — Strictly Underground — Strictly Vinyl With your hosts Mr. Checka, Fly Out & Swing on the 1 & 2's.
WEE 8:00-11:00PM-1:00AM "Live" — shows and bands — mission 60.00 — Performers are subject to change.
EARWAX 1:00AM-DAWN "Little bit of drum, bit of bass and a whole lot of noise." Late-night radio soundtracks destined to fit you hard. Zine features, phat experimental tunes, and the occasional turntable symphony. "Moray, we'll rock you on 'til the break of dawn."
W H O W 11:00-12:00AM Alison Donnet
Arts 12:00-1:00AM Harry Hartscheg
Board Chair 1:00-2:00AM Thomas Hicks
Business 2:00-3:00AM Sarah Efron
Current Affairs 3:00-4:00AM Denny/Cassette/Dave Sawyer
Entertainment 4:00-5:00AM Richard Anderson
Entertainment 5:00-6:00AM Clinton Mo
Mobile Sound 6:00-7:00AM Ken Orchard
Music 7:00-8:00AM Sabban & Megan
President 8:00-9:00AM Ryan Ogg
Production 9:00-10:00AM Mark Constantine
Programming 10:00-11:00AM Anna Friz
Promotions 11:00-12:00AM Justin Ho
Secretary 12:00-1:00AM Chris Corday
Spoken Word 1:00-2:00AM Brenda
Staff Manager 2:00-3:00AM Linda Schellen
Traffic 3:00-4:00AM Marlene Yuen
Vice President 4:00-5:00AM Frank Herkline
Volunteer Coordinator 5:00-6:00AM John Ruzkin

SUNDAYS
ARE YOU SERIOUS MUSIC 8:00AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. **Ears on the ROCKERS SHOW** 12:00-3:00PM Reggae into all styles and fashions. **RADIO BLUE WARS** 3:00-6:00PM Join Kim & Helen for another month of travel. Bring Coffee!

MONDAYS
BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-stem, James and Peter, offer a sassy blend of the familiar and exotic in a blend of aural delight. Tune in and enjoy each weekly brown plate special. **THE RADIO SHOW** 11:00 AM-1:00 PM With your hosts the Ground of Ignorance. What will we play today? They will put it away. **MEKANIKAL BUFFOONERY** 1:00-3:00PM Two shows become one! An hour of Mekanikal Object Noise [industrial/noise/techno] and an hour of Skintight Buffonery [lounge, jazz, bripop]. june, scudler@minklink.bc.ca

TUESDAYS

may datebook



THU 1 James/Third Eye Blind-The Rages...Powerman 5000-Town Pump...Elycium-HMV Robson...Leslie Alexander-South Hill Candy Shop...

FRI 2 DSK/Closed Caption Baby/Spac...Cade/Van. Press Club...Eek-A-Mouse/Bounty Hunter & The Mutineers...Ani Kyrd & Jim Cummins-The Mighty Niagara...Bill Bourne/Bourne, Schimidt & Stomer-the WISE Hall...Rob Wilson-Talking Stick...Strange Alice/Oddio-Squid Knish...Zeka/Reo Speeddealer/The Loveprobs-38 (Bellingham)...Jessica Grant-South Hill Candy Shop...

SAT 3 London Paris/Renwick Schanfarber/Destroyer/The Sugar Refinery...Forbidden Dimension/The Pic...Mudgirt-Solaris Room...Tube Top/MK Ultra-38 Beer Joint (Bellingham)...

SUN 4 CITR presents WILCO/BETTIE SERVEET/The Rages...

MON 5 The Apu Trilogy 1: Pather Panchali-Pacific Cinematheque...

TUE 6 Sylvia Legris-Women in Print...Rich Hope-South Hill Candy Shop...

WED 7 Blue Veil CD Release-Arts Club Backstage Lounge, 5-8pm...Echoes of Harlem: The Music of Duke Ellington-V.E.C.C...Tim Readman-South Hill Candy Shop...

THU 8 Chemical Brothers-The Rages...

FRI 9 Huevo Rancheros/DuoLang/Custard-The Mighty Niagara...Ben Harper-The Rages...The Beons/The Sugar Refinery...Age of Electric-Groceland...Holly McFarland-Town Pump...Ron Sexsmith-the Web Cafe...Spare/Bat Farm/Chimney-38 (Bellingham)...

SAT 10 Rusty-Robson Square [all ages, early]/Town Pump (evening)...Goatpuncher, Puncture, Pebble, Goat & Zera Gough...ALL AGES at Hastings Community Centre, 7 PM...Ron Sexsmith-Moro...

SUN 11 Sneaker Pimps-Richard's on Richards...Job-Chan Centre...

MON 12 Jamiroquai-The Rages...DJ Mark Oliver/DJ Kofi-Purple Onion...VSO-Chan Centre...there, the show, the food-8C Tel

Studio Theatre...

TUE 13 Christopher Parkening-Chan Centre...Ross Barrett-South Hill Candy Shop...Pamela Donoghue-Women in Print...**WED 14** Locos Bravos CD release-Purple Onion...The Piano Man's Daughter-Chan Centre...Luigi & Me-South Hill Candy Shop...

THU 15 The Cardigans-The Vogue...The Saw Doctors-Starfish Room...Naughty Ladies of the Night-Chan Centre...Sylvie McClean-Women in Print...Roger Lee-South Hill Candy Shop...

FRI 16 Spirit of the West-Chan Centre...Rob Wilk and Trout-Talking Stick Gallery...Truly/Sports/Hummingbird-38 (Bellingham burger)...Rush-GM Place...Slam-Bam-Jam-A-Rama-Squid Knish...Vicki Fraser-South Hill Candy Shop...

SAT 17 Glen Miller Orchestra-Vogue Theatre...Tafelmusik Baroque Orchestra-Chan Centre...Dan Clement CD release-South Hill Candy Shop...Santons Pilgrims/Girl Trouble/Nightcaps-38 Beer Joint (Bellingham)...

SUN 18 CITR presents THE BREEDERS/Lutefisk/Paleface-Richard's on Richard's...Glen Miller Orchestra-Mossey Theatre

TUE 20 Quartetto Gelato-Chan Centre...Adena Karasick-Women in Print...Adam Thomas-South Hill Candy Shop...

WED 21 Dinosaur Jr.-The Rages...Rich Hope-South Hill Candy Shop...

THU 22 Kanaton Aski-Shadob Centre for the Arts...Shy Smokers-South Hill Candy Shop...

FRI 23 Corrosion of Conformity/Metallica-GM Place...Intillimani-Chan Centre...Daniele Patumi trio-Western Front...Krista Jeanne Sheffield-South Hill Candy Shop...Gruntruck/Old Lady Litterbug-38 Beer Joint(Bellingham)...

SAT 24 CITR presents Kinzie Starr/Hellen Keller-Starfish Room...Corrosion of Conformity/Metallica-GM Place...Solisti Veneti-Chan Centre...Ellen McIlwaine-WISE Hall...Mike Weltering-Talking Stick Gallery...Terry Brennan-South Hill Candy Shop...Clambake-38 Beer Joint (Bellingham)...

SUN 25 African Arts Fair-Groceland...Julio Iglesias-Queen Elizabeth Theatre...Clumsy Lovers-38 Beer Joint (Bellingham)...

MON 26 No Doubt/Weezer/Ednaswap-Pacific Coliseum...Cynidi Luper/Tina Turner-GM Place

TUE 27 Mischa/Round Eyes in the Middle Kingdom/Chicks in White Satin/Me and My Matchmaker-Pacific Cinematheque...Larry Perras-South Hill Candy Shop...

WED 28 Weapons of the Spirit/Chicks in White Satin/Me

and My Matchmaker-Pacific Cinematheque...Time Waits-South Hill Candy Shop...

THU 29 Jacob the Liar/Tears of Stone-Pacific Cinematheque...The Wheat in the Barley-South Hill Candy Shop...

FRI 30 Gene/Star 69-Groceland...Za Za Velvet and the Mindites-South Hill Candy Shop...Gangs/Always on My Mind-Pacific Cinematheque...

SAT 31 The Rayons-38 Beer Joint (Bellingham)...Ah Ying/A Little Life-Opera/King of Chess/Viva Erotica-Pacific Cinematheque...Rob Wilk and Trout-Talking Stick Gallery...Steve Mitchell's Yard-sale-South Hill Candy Shop...

Special events

ASIAN HERITAGE MONTH: Why don't forget what month it is! Celebrate by going to the Dr. Sun Yat-Sen Classical Chinese Garden, 678 Carroll St., May 2-30. Art exhibitions by local artists Michael Speier and Paul Chui, 662-3207 for info.

MUSIC WASTE/WEST '97: West or waste? Waste or west? Doesn't really matter, does it? Just check out the goddamn MUSIC! Support our local bands. Have fun. May 7-11 @ various venues.

ELECTRONIC ARTS FESTIVAL: May 14-18 @ various venues (Western Front Video Inc. grant gallery, Science World, Emily Carr, etc.) Third annual event: performances, exhibitions, workshops, panels... 876-9343 for info.

CHINESE '97: May 16-18 @ King Edward Campus (1155 E. Broadway) Take part in the largest free festival of the arts which exists without commercial sponsorship or government funding. International music/dance/puppet/etc. 871-7194 for more info.

SUBURBAN YOUTH MUSIC REVOLUTION: May 24 @ North Surrey Recreation Centre. Functions liberating youth is organizing a 12-band, all-day, all-ages rock show to promote sobriety, youths against violence and youths against discrimination.

SUBMISSIONS TO DATEBOOK ARE FREE! TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE JUNE ISSUE IS MAY 20TH

everything you need to know
about...
everywhere you need to go

38 Beer Joint 1226 N. Stee St. (Bellingham) 360 734 1891
The Abyss 315 E. Broadway (side entrance) 488 6210
Anderson's Restaurant (on the Creek) 684 3777
Anzo Club 3 W. 8th (Mount Pleasant) 684 2787
Arts House 689 7734
Bassix 217 W. Hastings (at Cambie) 687 1354
Backstage lounge 1585 Johnston (Granville Island) 732 5087
Black Sheep Books 2742 W. 4th (at MacDonald) 254 1195
Cafe Deux Soleils 2096 Commercial (the Drive) 873 1331
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant) 683 6099
Caprice Theatre 965 Granville (Granville Mall) 689 3180
Celebrities 1022 David (at Burrard) 689 0806
Chameleon Urban lounge 801 W. Georgia (Downtown) 687 0719
Cinex Theatre 999 Canada Place 687 5253
Columbia Hotel 303 Columbia (at Cordova) 681 1531
Commodore Lanes 838 Granville (Granville Mall) 687 5637
Crosstown Theatre 316 W. Hastings (downtown) 689 7201
Denham Place Cinema 1030 Denham (West End) 682 4388
DVR 515 David (downtown) 689 0926
Firehall Arts Centre 80 E. Cordova (at Main) 687 6719
Flea Not Bomb Vancouver 822 2678
Frederic Wood Theatre (UBC) 822 9364
Gorge Pub 2889 E. Hastings (downtown)

Mora & Powell (Gastown) 689 0649
Gastown Theatre 36 Powell (Gastown) 684 MASK
The Gate 1176 Granville (Chinatown) 688 8701
Groceland 1250 Richards (downtown) 688 6648
Greys Place 4584 Yale St. (Chilliwack) 795 3334
The Grind Gallery 4124 Main (Mt. Pleasant) 682 2057
Hemp B.C. 324 W. Hastings (downtown) 681 4620
Highway Theatre 3123 W. Broadway (Kitsilano) 738 3211
Hot Jazz Society 2120 Main (Mt. Pleasant) 873 4131
A Sacred Theatre 121 Granville St. (downtown) 688 7755
Jericho Arts Centre 1600 Discovery (Pt. Grey) 224 8007
La Guena 1111 Commercial (the Drive) 251 6666
The Lotus Club 455 Abbott (Gastown) 685 7772
Lucky's 3934 Main 875 9858
Lux-A-Fair 1275 Seymour (downtown) 685 3288
Main 1320 Richards (downtown) 682 3291
Maximum Blues Pub 1176 Granville (downtown) 688 8701
Niagara Hotel Pub 435 W. Pender (downtown) 688 7574
NudeSpace 1924 W. Broadway 669 6644
Odyssey Imports 534 Seymour (downtown) 682 3291
Old American Pub 928 Main (downtown) 665 3050
Orpheum Theatre Smith & Seymour (downtown) 688 3456
Pacific Cinematheque 1131 Howe (downtown) 525 0371
Paradise 27 Church (New West) 681 1732
Paradise Cinema 919 Granville (Granville Mall) 876 2747
Park Theatre 3440 Cambie (South Vancouver) 682 3221
Piccadilly Pub 630 W. Pender (at Seymour) 682 6273
Pi Pub 1060 St. James (Student Union Building) [UBC] 681 6740
Pit Gallery 317 W. Hastings (downtown) 685 7050
Plaza Theatre 881 Granville (Granville Mall) 602 9442
Purple Onion 15 Water St. (Gastown) 473 1593
Raffaello Lounge 1221 Granville (downtown) 685 5855
The Rages 750 Pacific Blvd. South (Plaza of Nations) 681 1625
Railway Club 579 Seymour (at Seymour)

Richard's On Richard's 1036 Richards (downtown) 687 6794
Ridge Cinema 3131 Arbutus (at 16th Ave.) 738 6311
Russian Hall 600 Campbell (Chinatown) 874 6200
Scratch Records 109 W. Cordova (at Gastown) 687 6355
Southall Candy Shop 4198 Main (at 26th) 686 4171
Starfish Room 1055 Harrow (downtown) 682 4711
Starlight Cinema 935 Denham (West End) 689 0096
Station Street Arts Centre 930 Station (off Main) 688 3312
St. Regis Hotel 602 Dundas (downtown) 688 7755
Stomp & Cabaret 1082 Granville St. (downtown) 681 8915
Sugar Refinery 1115 Granville (downtown) 988 2473
Theatre E 254 E. Hastings (Chinatown) 683 6695
Thunderbird Est. Centre 120 W. 16th St. (N. Van) 682 7572
The Tower 339 W. Hastings (downtown) 682 7975
Town Pump 66 Water (Gastown) 683 6976
Track Records 552 Seymour (downtown) 682 7975
Twilight Zone 7 Alexander (Gastown) 822 3697
UBC CINEMA (located in the SUB) 822 9999
UBC Grad Centre Gate 4 [UBC] 822 9999
The Underground 1082 Granville (downtown) 254 9578
Vancouver E. Cultural Centre 1895 Venables (at Victoria) 876 4165
Vancouver Press Club 2215 Granville (S. Granville) 222 2235
Varsity Theatre 4375 W. 10th (Point Grey) 872 2999
Vet/Washout 2412 Main (Mt. Pleasant) 872 8337
Video Studios 1965 Main (Mt. Pleasant) 331 7909
Vogue Theatre 918 Granville (Granville Mall) 865 6217
Waterfront Theatre 1405 Anderson (Granville Is.) 876 9343
Western Front [303 E. 8th Ave] 876 9343
Whip Gallery 209 E. 6th Ave (at Main) 254 5858
W.I.S.E. Hall 1882 Adanac (the Drive) 732 4128
Women in Print 3566 W. 4th (Kitsilano) 681 9253
Yule Blues Pub 1300 Granville (downtown) 738 3232
Zaka Records 1869 W. 4th (Kitsilano)

1869 W 4th Ave.
Vancouver, BC
V6J 1M4

STORE HOURS

Thurs and Fri 10:30—9:00

Sun 12:00-6:00

THE DISMAY

14.98

THE FOLK IMPLOSION:

Photo by Bob Longworth

16.98 CD 12.98 LP

27.98 2GD

16.98

14.98 CD 12.98 LP

anywise put their stamp on
packed hot punk flap-jacks!
into **Full Circle's** high ener-
gy and brain....Tell them

16.98 CD 14.98 LP

The personal traumas, hardships and elusive drummers that **Shudder to Think** has suffered since their last recording—1994's **Pony Express** record—makes the release of **50,000 BC** a marvel. And singer **Craig Wedren's** subduing of his idiosyncratic voice could stand as a gauge of those effects. Nevertheless, **Shudder to Think** have again engendered an avant-pop/rock record of fabulous schizophrenia.

16.98

16.98

hear your heart out! Yo La Tengo appear live with
Barbara Manning June 5th at The Starfish Room!
16.98 CD/2LP

Funki Porcini is one of the more adventuresome, creative and playful of the **Ninja Tune** artists. This fine EP lets you into his frame of reference, which is forever reeding into the horizon, displacing its boundaries with even more mutant and distant relationships. In other words, this guy has got it going on. His skewed sensibility is very modern, it's more like a bunch of records on fire than — only — a collage. Anyway, this EP is alternately jazzy, funky and just plain old. Enjoy.

9.98 CD-EP/12 inch

Like a jeweler working in precious metals, **Delerium** strive to refine their labors into a fluid and pure craft, generating forms that breathe beyond their technologies to transcend electro-pop conceptions. For us the result is an exquisite vista to alter (either real?) plateaus synthesizing past present and future time into an organic sublime soundscape-mix. Absorption is not far away, and oh, do not bother deciphering the scriptures here... for after all, this phantasmagoric dreamland is **Delerium** unto you.

14.98

CLIP AND SAVE 20%
on any dandy CD or cassette in our local indie
sections throughout the month of May!



John Zorn - New Traditions in East Asian Bar Bands CD
Squarepusher - Hard Normal Daddy CD
April March - Sings the Songs of the Makers CD/LP
Tricky - Makes Me Want to Die CD-EP/12-inch
Karate - In place of Real Insight CD/LP
Azus Plane - Tycho-magnetic Anomaly CD
Gus Gus - Polydistortion 2CD

Sale prices in effect until May 31, 1997